THE NEW YORK DRAMATIC MIRROR

VOL. LXIV., NO. 1655 NEW YORK, SATURDAY, SEPTEMBER 10, 1910. PRICE, TEN CENTS

Photo L. Charles, London, Eng.

MAUDE FEALY

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879]

Published every Tuesday in New York. Entered as Second-Class Mail Matter.

PUBLISHED BY

THE DRAMATIC MIRROR COMPANY

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LYMAN O. FISKE, Secretary and Treasurer

133 West Forty-Second Street, New York

Chicago Office, 40 Grand Opera House Building

Otis L. Colburn, Representative

Remittances should be made by cheque, post office or express money order, or registered letter, payable to the Dramatic Mirror Company. Registered cable address "Dramirror."

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $35; Half-Page, $65; One-Page, $125.

SUBSCRIPTIONS.

One year, $4; six months, $2; three months, $1. Foreign subscription, one year, $6.50; Canadian, $5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pott Mall American Exchange, Cockspur St., Regent st. and Daw's Agency, 17 Green St., Charing Cross Road, W. C. In Paris at Brentano's, 17 Avenue de l'Opera. The trade supplied by all News Companies.

NEW YORK, - - - - - - - - SEPTEMBER 10, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance

The Usher

The St. Paul *Pioneer-Press* indulges in an interesting reminiscence on the prospect of opening another first-class theatre in that city.

It notes that the stage had its beginning in St. Paul on Aug. 12, 1857, when the first theatrical entertainment was given locally by professional players at Masourka Hall.

This hall was in the second story of a frame building still standing. It was one of the earliest of "large" buildings erected in St. Paul, though now it seems small. The first performance noted began a two weeks' engagement which was well attended by amusement lovers from the 1,500 or 1,800 persons who at the time made up St. Paul's population.

The entertainment was by a group of players from the stock company stationed at Placide's Varieties, New Orleans. The actors traveled northward by boat, their main object being pleasure, the expense of which was to be paid by business. At the head of the "strolling" company was George Holland, the father of the Hollands later and at present famous.

Mr. Holland was supported by half a dozen players, whose initials are not in evidence—Mrs. Reeves, Mrs. Wright, the Messrs. Reeves, Wright, Huntley and Chippendale.

The opening bill somewhat resembled a burlesque programme of the present time. But instead of a variety "olio" coming between two travesties, a vaudeville interval divided a "dramatic piece" from a "burletta."

Perfection; or, The Maid of Munster, was the play. The five characters included "Kate O'Brien, with songs." After which "A Musical Melange," by the Reeves pair and the Duffields; such melange consisting not only of songs, but also of duets. The entertainment concluded with an "imitating burletto called A Day at the Fair." Herein came forth the star, Mr. Holland, to enact no less than six characters, one being that of a French maiden. For all of which the price of admission was only 50 cents, and children could enter at half price. The doors opened at 7, the performance began at 8.

♣

The echoes of Oscar Hammerstein's operatic blast in Philadelphia are still reverberating along the political chasm in that city.

On Feb. 10, 1909, the patrons of music set forth a subscription banquet at ten dollars per plate as a compliment to the impresario. Although the whole thing is said to have been staged with faultless culinary effects by the Bellevue-Stratford Hotel, no one volunteered to pay the deficit of $1,434.09.

Etiquette hardly permitted the committee in charge to send the bill to Mr. Hammerstein, the guest; and inclination even less dictated that the committee foot the bill.

As these gentlemen clung desperately to their wallets, somebody illuminated the gloom with an idea that would do credit to an Oriental potentate. Mayor Reyburn, Controller Walton, City Treasurer Dobbins, and various members of the City Council ate the dinner, so why shouldn't the citizens pay for it? The Council instantly approved the suggestion.

And now comes a taxpayer, Rudolph Blankenberg, who isn't willing to do his share. He actually wants the men who ate the dinner to pay for it as well. What an atrophied sense of humor he has! And how annoying his determination to contest the matter in the courts must be to those who wished to adjust the matter without any wrangle!

♣

An "Old New Yorker" writes to the *Sun:*

It seems that any one may make insulting jokes about the player folk who assemble in the upper reaches of Broadway on Summer days. Why is it considered screamingly funny to call actors and actresses looking for work all sorts of silly names? Formerly they were barnstormers, hamfatters, crushed tragedians; now they furnish the material for barber shop literature to lavish its heavy wit upon. Many of these people lead a precarious existence. Sometimes they don't work three months in the year, and the majority play outside of New York. It seems a reasonable proceeding that on their return to the city they not only seek employment where it is to be found in the various theatrical agencies, but also sun themselves on the street of streets and pass the time of day. As for the public nuisance which they are said to be, the police will look after that; indeed, official zeal in dispersing a histrionic group might well be better employed on Fifth Avenue at noontime, where certain mobs have become a veritable drawback to business. How about the Wall Street district, how about Broad street with its busy curb traffic? No one would think of breaking up the crowd that there meets to trade. Let the actors alone. They add a note of color to the drab daily life of the town. Notwithstanding George Moore's vigorous attack upon Mummer Worship, the player man and woman are human beings, and custom has always granted them a rialto in New York. Long may they declaim and attitudinize on the White Way!

Good for this veteran metropolitan! And how, may it be asked again, about those busy and street obstructing pests, the ticket speculators?

♣

According to a cablegram—and by the same token it illustrates the lengths to which cablegrams go nowadays, or the detail with which they have to do withal—Arthur Bourchier, during his Summer vacation, grew a beard.

It is not so particular that Bourchier grew a beard on his vacation, for many a man at Summer leisure, remote from barber shops and without a safety razor or the habit of self-shaving, does the same. But Bourchier grew the beard so that when he supports Sir Herbert Tree to play the name part in King Henry VIII., he will not have to fabricate whiskers.

Yet there is much in the fine acting of such a part with which a beard has little or nothing to do.

♣

A local merchant has imported a variety of "theatre caps for women," now said to be the vogue in Paris.

A picture of one of these caps on a pretty woman produces an effect of beauty—and, as mere man might observe, of ideal convenience—that should inspire the fair of this metropolis to deplete or exhaust this importation in short order.

It is to be hoped that the fact of the source of this novelty, and its popularity in the city of its birth, will make for its mode here, without reference to the utilitarian idea involved.

Who will be the first lovely woman to don the cap here?

♣

Colonel Roosevelt, having Grand Island, Neb., on his list for a stop, was petitioned by a circus to cut the town off as a tarrying point, as the circus had long been billed for the same day.

The Colonel refused.

Yet after the Roosevelt train left town the circus got the crowd, and no doubt profited on the whole from the sojourn of the great American verbalist.

PERSONAL

Photo Sarony, N. Y.

BOLAND.—The beautiful and charming Mary Boland will continue another season as leading lady for John Drew. Miss Boland has served in that capacity now for two seasons, rendering him valuable service in Jack Straw and Inconstant George. It is just ten years since this young woman first appeared in public direct from her Detroit home. Long stock engagements in Los Angeles, Cal., and Providence, R. I., preceded her lucky strike as Dorothy Nelson with Robert Edeson in Strongheart, in which she won Broadway recognition and also a London reputation. Returning to the States, she became leading lady for Dustin Farnum in The Ranger for a short time and then scored a second New York hit as Rowena Eddington with Francis Wilson in When Knights Were Bold. Since then John Drew's plays have benefited by her presence.

COLLIER.—The name of the new play on which Edgar Selwyn and William Collier collaborated and in which Mr. Collier will star has been announced. I'll Be Hanged if I Will is the very Collieresque title of the new piece. This production will mark two very important events in Mr. Collier's career—his transfer from Charles Frohman to Lew Fields' management and the inauguration of the Comedy Theatre as the William Collier Comedy Theatre. Starring in his own play is not a novelty for Mr. Collier. Several of his successes, notably Caught in the Rain and The Patriot, have been from his own pen. Starring in his own play in his own theatre, however, will be a unique experience.

MCINTOSH.—Another new star is announced for this season. Burr McIntosh, for twenty-five years before the American public as actor and newspaper man, will have realized this coveted honor this season under the management of William A. Brady. Mr. McIntosh has dabbled in business and in newspaper work with much success, but his greatest achievement has been in the amusement world. In 1901 he left the stage and founded the *Burr McIntosh Magazine*, but last year he returned to play Senator Langdon in The Gentleman from Mississippi. Mr. McIntosh was to the Western company what Thomas Wise was to the Eastern.

SHAW.—That sterling actress, Mary Shaw, who last season made one brief appearance on Broadway in the ill-fated Divorce, will be seen this season in Hurlbut's new play, New York. Miss Shaw's schooling, taking place in the days when a star was an actor in more than name, and when hard work was its own reward, has given her that "Je-ne-sais-pas" so noticeably lacking in most tailor-made actors and actresses. Miss Shaw does not represent any one type—it is the province of a player not to be typical of any single class—but is known for several entirely different characterizations. Mary Shaw in New York will be welcome in New York.

The next number of THE MIRROR will mark the beginning of a change in the day of publication of this journal in New York, from Tuesday to Wednesday. Thus, next week's MIRROR will be dated September 14, on which day it will be found on the Metropolitan newsstands at the usual hour. Special facilities have been employed to expedite distribution to other cities throughout the country.

The New York Dramatic Mirror

NEW YORK, SATURDAY, SEPTEMBER 10

The Best in Demand.

ANY NUMBER OF APPEALS may be made to the impulse for amusement along lines of economy, yet the desire for something better will persist; and there will always be a great number of persons willing to pay for entertainment—the drama, for instance—on a basis of expenditure that relates to the cost of producing the best.

There is much discussion in the newspapers tending to demonstrate that theatre prices—first-class theatre prices—are too high. "Why not give us," the inquirers ask, "a first-class play, with first-rate actors to interpret it, at the prices of years ago, when noted managers catered to the public with the best plays of the time adequately performed?" THE MIRROR answered this query affectively, it is believed, last week.

The same questions might be put to those who supply the public with other things than plays. Time was when "the cost of living" was not one of the most insistent problems of city life. In the days when the drama was within the scope of shillings and pence other things were on the same level. The theatre and the play to-day in the measure of expenditure they represent are but on a par with other things, and reflect an increased cost in production that necessitates the increased rates for enjoyment.

It may be true that managers now and then do not discriminate as closely as they should as to the value of offerings for which arbitrary rates are charged, but they themselves are the sufferers, for the public does discriminate; and the play or company that falls below a standard based upon the character of the theatre in which an appearance is made or the regular rate of a ticket of a theatre for admission eventually finds a patronage that relates to its own merit or lack of merit. Thus every manager knows—or every manager should know—that he stands to win or lose in the measure of satisfaction he conveys.

The broad and broadening field of amusements may offer a diversity of things that tend to divide public attention, yet there will always be classes of amusement seekers. All sorts and conditions of persons patronize Summer amusements of various kinds. Yet the regular season for amusements—a period originally based upon dramatic representation—in a measure finds lines drawn as to offerings and their groups of patrons. Of late it has seemed that the cheaper forms of amusements have exercised an almost common appeal, but the regular drama always has and always will be potent with a great number of the public. And the better plays every season—no matter how unsettled the times may be—always find a welcome. As some modern philosopher has said, "It is always a bad season for a bad play, and a good season for a good play." This will pass into an axiom, the truth of which the years to come will verify, as the years that are gone have established.

No matter how the cheaper forms of amusement may increase and multiply, the drama in its better examples will flourish. It has always been so, and so it will continue. Every other great country has found this to be true, and this country is no exception to the rule. The best theatres the world over work upon certain traditions of excellence, with an eye to contemporary taste, and their public support them as institutions necessary to the full enjoyment of life. One who attends the play in the best circumstances in London or Paris assists at a function while ministering to his own enjoyment. And one who attends in like circumstances in New York, Chicago, Boston and other large cities in this country has a like purpose and realization.

Thus standards of taste and appreciation are maintained, if not improved, and no administration of the theatre that fails to consider the element of dignity that goes hand in hand with the offer of enjoyment can meet the better demand of a great section of the public that loves the stage on account of its higher achievement while it simply tolerates the less essential things which are inevitable in any institution that caters to many degrees of intelligence.

Fault may be found with many things in the theatre that shock dramatic ideals, but no one who carefully studies the stage as a whole can deny that the number of its offerings that are projected upon lines of art and dignity increases steadily. And managers who persist along these lines as steadily find a public whose approval involves a peculiar gratification as well as substantial reward. There is no present prospect of the advent of a state of human affairs that will see all things in life as those who look for the millennium would have them. All human institutions have defects, and the theatre has defects. But it keeps pace with the humanity it reflects, and who can truthfully assert that this does not mean a movement forward?

A Native Estimate.

A SKILFUL PARIS JOURNALIST has inspired ANATOLE FRANCE to expression on the dramatic art of that country by assuming in the distinguished author a subversive opinion on the subject.

The interviewed denied that he dislikes or does not approve of the theatre. "None but the stupid would pretend to despise an art-form which has been made illustrious by such men as ÆSCHYLUS and SHAKESPEARE, and which has produced so many of the greatest and most profound masterworks of the human intelligence," says he.

But ANATOLE FRANCE claims—confining his analysis to his own country—that the dramatic art for three centuries "has stagnated in the same forms and the same repetitions of phrase and idea," whereas other branches of literary art have in general extended their domain and constantly renewed their sources of inspiration.

He contrasts what he terms "the harmonious expression of RACINE and the never-ending monotonies of DUMAS *fils*." He excepts from his three-centuries period of "stagnation" the genius of CORNEILLE, "at once the most able dramatist and the richest of our poets." He says the decadence began with MOLIERE, whose grandeur, however, he does not contest.

"With BEAUMARCHAIS," says FRANCE, "begins the pretentious, swollen, vulgar and discordant school of romanticism, and when we come to HUGO, I confess that his dramas seem to me the caricatures of caricatures. Every gesture, every sentiment is false, and an insult to good sense and human nature. I do not deny the beauty of the form in which HUGO casts these melodramas. For there, as elsewhere, HUGO remains the most prodigious producer of words that the world has ever known. How would it be possible for any one to enthuse over the drama of theory and of sermon which ALEXANDER DUMAS *fils* provides us with? Since then, dramatic authors have studied in a surrounding of dispirited banality. It has been easy enough for any theatrical man to transport to the stage the gestures and the fads of the *petite bourgeoisie;* and to this day dramatic writers are working over the same old canvases. I must confess that I do admire the work of HENRI LAVEDAN, and the greatest author of our time, to my mind, is PAUL HERVIEU. He excels in the art of portraying the surge and shock of human passions."

The great *litterateur* deplores the modern "drama of ideas" because it must be studiously inoffensive, he says, to meet the dictation of a society which itself is divided into many groups warring with each other.

The New Season.

THE THEATRICAL SEASON starts early, as it has started now for several years, and the theatres in this metropolis are approaching the period of full operation again.

Those already opened with new offerings show no variation in results from the experience of former seasons. One play strikes the public fancy, while two or three fail to win favor. The relative numbers of successes and failures that have marked previous years may be looked for, and the failures always largely outnumber the successes.

The business of catering to the public through the theatre has grown to such proportions that many managers are anxious to try their fortunes with new ventures at a period of the year that formerly found matters theatrical in a quiescent state, or in the preliminary stages. All managers have faith in their offerings until the public decides about them, and unhappily some managers keep their faith alive with hope until they are literally forced to abandon favorite enterprises. But as THE MIRROR has already said, this optimism typifies the business vitality of the theatre and in a measure accounts for its variety of exploits. Many managers deserve better fortune than they win, while the few are architects of their own misfortunes and themselves pave the way to failure.

If a multitude of worthy enterprises intelligently projected can have a determining effect upon the season now begun, this year in the theatre should be more than ordinarily prosperous.

THE MATINEE GIRL

GERTRUDE VANDERBILT.

ONE of those surprises that occur in the best regulated companies befell the latest foreign visitor, Our Miss Gibbs. The English company, especially imported, and bulwarked by vaunted centuries of English stage tradition, was doing its best. The audience was stirring in that ominous way, as ominous though less noisy than the fearsome booing of the English pit, by which American audiences of the politer sort involuntarily betray the fact that the entertainment message isn't getting over the footlights. The two years' success from London, obstructed by its Yorkshire dialect, wasn't arriving.

Tense nervousness reigned on both sides of the footlights.

The affairs of the play were at a crisis. Then occurred Gertie Vanderbilt. A mouselike little girl who had been doing her duty at the switchboard in the telephone office whirled modestly into the centre of the stage, capering after Fred Wright. Feather light, as human feathers go, for she seemed not to weigh one hundred pounds, she whirled about the stage in the wake of the agile comedian with the patient smile and the honey-colored hair.

She bowed to him, flirted with him in Quakerish fashion, then let out a notch or two in gayety and spun him figuratively off his head. It was a bewitching dance, light as stray zephyrs on a lazy July day, intoxicating as old wine, sinuous as the rustling of a serpent through lush grasses. Captivating the audience, it turned the ebb tide of the Our Miss Gibbs' fortunes to flood tide.

Two hours later this young woman was the quietest guest at an after-theatre supper given to the company by that good friend of the player folk, James Cocannon, of London and Ireland. She looked shy and schoolgirlish in her gray frock and hat, and blushed rather wonderingly at the compliments poured upon her. It was clear that she did not suspect the measure of her success until she read the acclaiming newspapers next morning.

Then, according to the gossip of the curious neighborhood, she rubbed her eyes, sat up in bed, read the newspapers all over again and exclaimed:

"Is this you, Gertie Vanderbilt, or another?"

If you meet any fossiliferous human remains that echoes the ancient cry: "women have no sense of humor," buy him a ticket and lead him into Daly's to see Baby Mine. That farce proves how little men know about their wives, for Edgar Selwyn, of as dark and melancholy aspect as the Dane himself, told his wife she had no sense of humor. She shrugged her shoulders and wrote Baby Mine. Wonder if there are any little Selwyns?

"Hello, Jimmy!"

"Hello, George!"

"Didn't know whether I dared call you Jimmy since you've been turning out successful plays. Are you the same old Jimmy Forbes?"

The author of The Commuters, The Chorus Lady and The Traveling Salesman looked pained. He dropped the hand of a companion of his old mummer days, scowled at him and risked breaking his neck by collision with automobiles at the corner of Forty-fourth Street and Broadway while he thus delivered himself:

"You're the nineteen thousandth person who has asked me that. George, you ought to be original. The saddest side of success is the assumption of old friends that you want to forget the old times. Why, when every one should know how narrow is the line that divides failure from success, they should expect you to be senselessly puffed up is the mystery of mysteries to me. I find that it takes a tenacity of Titan-like proportions to hang on to the old friends among the many new ones that success brings. I am the same old Jimmy Forbes, except that I try in my gratitude to be a little kindlier and a little more thoughtful. When I become different I hope the people who have my best interests at heart will lead me to a great height and pitch me firmly into space."

Clara Morris still lies in her prison of darkness at The Pines, her gray old home among the evergreen trees at Riverdale-on-the-Hudson. To the torture of her illness is added humiliation at her physical plight which causes her to hide from the sight of all who know her.

"I don't want them to see me this way. I want to be remembered as more alive than dead," she insists, and her husband and mother have yielded to that wish to hide her suffering, which is the common instinct increased to the highest power in a sensative, artistic nature. From her bedside this letter, written by one of her relatives, has come to me:

"Clara has had a relapse and is almost back in her weak prostration. Oh, for a change in the weather! I pray that she may be allowed to pass the remainder of her days where things are familiar to her and where she can touch from memory her belongings. 'Twould be awful to have to move her to strange surroundings. She remains ignorant of all proceedings in that way, and her sufferings so occupy her that we have to read to her constantly to divert her. Either her mother or myself is in constant attendance with book in hand. She is renewing her French with me, and the reading of French books at present greatly interests her. The irregular verbs are a part of her mental diet.

"You remember her disposition formerly for fun-making and laughter. A half dozen smiles during the last month are all that she has given us, so few that we have counted them. Yet her patience is a marvel to the doctor and a distress to her mother and myself, who would rather that she complained and so relieve the repression she forces on herself.

"Many have called or have written asking whether they may call. But she will see no one. She wants to remain in memory as she was. Our trying to remove the ban at times irritates her, so we have been forced to yield."

Dorothy Tennant in Miss Patsy looks as Venus de Milo would if that admiration of the ages were made over according to twentieth century taste. Each twelve months marks a deepening and enriching of the California girl's beauty, and she has had an inspiration as to becoming gowns for the new play. The first act frock is of blue messaline cut with the straight lines and made with the absence of garniture that gives a Greeklike simplicity to some of the gowns of the day. It is cut well away from the neck and finished in large revers.

In the second act she wears a golden brown satin that casts a great light upon that dark phrase, "simple elegance." This, too, is cut with the long, straight lines of the day, and Miss Tennant is at no pains to conceal that she herself is built on the plan of long, straight lines. For she has accented them by rows of small cloth buttons reaching from the high Empire girdle to the hem of the round skirt. The front of the bodice is solidly embroidered in straight lines, in blue and gold and brown. Both gowns have scant elbow length sleeves and the band around the hem that are September sartorial traits. But Miss Tennant has so adapted her gown to herself that she does not hobble in it.

Discouraged "stock" actors take heart!

"Have you noticed that all the big successes of the last three years have been made by people who have been well schooled in stock?" asked one who knows every stone in the pavement of his Rialto and every tree trunk on the Road.

Think it over. I did and the resultant roll was as amazing as agreeable. Baby 1910-11 is already furnishing examples of the worth of the graduates from the stock school. Thomas Findlay, who comes quietly on the stage and the next instant possesses it, in his scene as the political boss, has been kneaded and knocked into dramatic shape in stock. Jack Webster, "Nellie McHenry's boys," who plays Biff so welcomely in the same play, has had long stock training. Julia Dean, whose honors lie thick upon her in The Lily, has played in stock until she talks and walks it in her sleep. Stock has become a synonym for ultimate dramatic success as minstrelsy and the varieties for comedy. Robert Hilliard, trying to solve the difficult problem of who should succeed Nanette Comstock in A Fool There was, said: "Two years ago I saw a clever girl doing some fine leading work in the Conness-Edwards Stock company at Staten Island. Get her." They found her at last; found her as we always find them, execrating stock.

Don't be ungrateful to poor old stock. It is a bridge that crosses the stream that is too deep for mere personality exploitation.

Mr. Hilliard appeared at the Lambs chuckling in a mightily good humor.

"Clever girl that was," he chortled. "Scored me off well."

"What girl?" asked the Shepherd's Chief of Crook.

"Burke's her name. Vivian Burke, I think," she said. (A chortle.) "You know I was thinking whether she's fit into the picture, and I said: 'Please turn so that I may see your profile.' She said: 'Oh, I'll never get along on the stage. There's some insurmountable obstacle.' I said: 'Why? You have good looks and intelligence.' She sighed and said" (chuckle), "she said—O, it was too funny."

"Well, well, what did she say?" The Chief of Crook had pasture business.

"She said: 'My father was not born at sea.' Ha! Ha! Ah! Ha! Ha!"

"Huh!" grunted the Chief of Crook.

"What are you 'huhing' about?"

"What the girl said was good enough, but you don't know a quotation when you hear it. Henry Arthur Jones said it first."

One of the charges growing out of a profound ignorance of the personal side of the player is that the actress has no domestic instinct. Drop in on the Royles at the Wickiup and watch Selena Fetter Royle describing a ceaseless circle from kitchen to barnyard, including the drawing-room and front piazza, the dining-room and sleeping chambers, with a look in now and then at the dairy, if you are willing to be convinced to the contrary. It requires a mandamus to get Mrs. Royle away from home. The only time she has left it voluntarily was to attend the domestic clinics at the Housekeeping Exhibits at the Madison Square Garden last week.

Henry Miller, unhappy under the weight of more pounds than he cares to carry with him on tour, set to work latterly to reduce that superfluity. As an incentive he engaged a pacemaker from one of the athletic shools in New York. It has been said that Henry Miller is absolutely without reverence that he-Penn-like refuses to take off his hat to any man. But after two days' work a bump of reverence began to grow upon his shapely head, and he trembled at his trainer's voice.

"He's a monster!" he said, casting a fearful eye over his shoulder at the pacemaker who happened that moment to be gazing into the sunset. They have distracting sunsets at Sky Farm. "He keeps me on dry crusts and calls them toast. He makes me drink hot water by the quart, and I believe he has applied for a patent for me. For he is turning me into a perpetual motion machine. I have only had two crusts to-day, and twice I nearly fainted. He's made me climb that d—d two-mile hill three times to-day, and it's only noon.".

THE MATINEE GIRL.

ELIZABETH MURRAY.

In spite of her lameness, the result of her unfortunate accident in Chicago a few months ago, Elizabeth M. Murray has resumed her role in Madame Sherry at the New Amsterdam Theatre and "gets her work over" in her usual vigorous fashion. Miss Murray, during the long engagement of Madame Sherry in Chicago, fell and broke her knee cap. "The accident nearly killed me," said Miss Murray to a MIRROR reporter, "because it looked like the destruction of my first great chance in musical comedy. The doctor told me I should be unable to use my knee before December, but here I am. I didn't want to open in New York because I felt that, handicapped as I was, I could do justice neither to my management nor myself. Mr. Lederer, however, insisted that I should appear. I was received so enthusiastically on the opening night that, though I myself was not satisfied with my work, the audience seemed to think it good. If my knee will only hurry and mend I shall try to repay my indulgent friends with greater efforts." Looking back over THE MIRROR files to the Chicago opening of Madame Sherry, it is found that Miss Murray was spoken of as one of the individual hits of the play. Chicago's verdict has been confirmed in New York.

A. H. WOODS, COMMERCIALIST

THE PRODUCTION OF PLAYS FROM A BUSINESS MAN'S POINT OF VIEW.

From Frontier to Citadel—A Unique Office—New York and Other Plays—How Mme. Sherry Saw the Footlights—The Reading of Plays—The Artistic Temperament—Mr. Woods' Aims—Melodrama.

When the tubes were being bored under the Hudson River workmen had to go through a series of compartments in which the air pressures were arranged in ascending order. A person gets a similar sensation in approaching A. H. Woods, the theatrical producer. In the crowded outer compartment where petitioners wait until Zeus beckons, there reigns a strained silence until somebody gets desperate and begins to talk at random to his neighbor. Everybody tries to look somewhere without looking at anybody, just as you do in a full subway car.

Most of the available floor space in the second compartment is occupied by desks, tables, trunks, letter presses and other equally utilitarian objects. The confusion of Broadway throbs here; half a dozen men are chattering volubly, clerks bob in and out, and a man clutches a desk telephone wildly as he pours orders into its ebony ear. To thread a passage through this room is a triumph of mind over matter.

You are hurried through the third room at a rate that forbids observation. You note only that it is larger and lighter, that it is quieter, and that it is more sparsely populated.

You emerge into the fourth room as into a quiet lagoon in tropic seas. Before bowing to the figure seated across the room, however, you will do well to look sharply, because it is not Mr. Woods. It is a papier mache gentleman of dusky features and brilliant clothes, a purely ornamental adjunct to the apartment; at least, it cannot be useful. A table almost large enough to necessitate telephone service from one side to the opposite expands a polished golden brown surface under a heterogeneous collection of everything businesslike. Big comfortable chairs to match, several cabinets against the walls, a round table with an inlaid top, an enormous tiger skin of tawny brown and creamy white, a red Oriental rug upturned on one edge, dark red walls panelled by strips of black mouldings and adorned with pictures of every color in the rainbow—it looks as much like the room of a hilarious college boy as like the office of an astute business man. You know without asking that Mr. Woods is a person of emphatic, not to say violent, tastes. An office blazing with such equatorial splendor must point to dazzling theatrical propensities.

Mr. Woods did not disappoint this expectation. He has lived to some purpose in a world of facts; he is as clear-cut as the Flat Iron Building. In less time than it takes to tell he shook hands, opened a box of cigars and plumped into his chair. With legs hanging over an arm of the chair so his tan shoes swung clear of the floor, he leaned against the desk and tilted his Panama back on his head. He did not fall into an attitude of repose, however; he neither slumbered nor slept. His mind was as alert and his will as dominant as ever. To this tireless vigilance, no doubt, Mr. Woods owes his success.

"The thing that interests me most," he answered without an instant's hesitation, "is a new play by W. H. Hurlburt, called New York. It opens in Philadelphia on Sept. 19. I am sincere when I say that it is the greatest drama of recent years. I call it a Sardou play with a happy ending. In the cast will be Laura Nelson Hall, Mary Shaw and Orrin Johnson. It is greater than Madame X or The City.

"I'd give a thousand dollars if I could see it played to-night. I am crazy to have it on the stage. That's the way I always am when I get hold of a play I like. Nothing matters until the curtain goes up for that play." Mr. Woods' headlong impetuosity was no figment of his imagination; he was the incarnation of impatience.

"On Oct. 15, at the Garden, I produce The Pet of the Petticoats, with Mlle. Dasie, Dallas Welford, May Volkes, and Jimmie Sullivan. For Julian Eltinge I obtained The Fascinating Widow, by Anthony Mars, the European originator of The Girl in the Taxi. I went to Paris to see if I could get The Foolish Virgin for Blanche Walsh, but Mr. Frohman was ahead of me. That play will be the sensation of New York. I have decided to give The Other Woman, by Kummer, to Blanche Walsh. Barbarosa, another of my plays, is a tragedy, a costume play with Grecian scenery."

Mr. Woods pours out his information with the speed of a six-shooter. He seems to have everything at his fingers' ends ready for instant use. He does not pigeon-hole his knowledge and then forget where it is. Of course that is more or less characteristic of any successful business man, but Mr. Woods has the trait to a marked degree.

"My first New York play is Mme. Sherry. It is a wonderful comedy, as I can prove by the strength of its success in Chicago and Atlantic City. It has a beautiful cast and is doing an enormous business; it will stay a year." In proving the wonder of Mme. Sherry the manager resorted to an *à posteriori* argument grounded on an indisputable fact. There is the character of the man. He backs up against a fact that effectively shields at least one side.

"The way I happened to produce Mme. Sherry is rather unusual. When the copy came to me it contained a note saying Mr. Woods was the only manager who would have the nerve to accept. I read it and liked it immensely. Then I went to Chicago, where George Lederer and Mr. Frazee had Miss Abarbanell under contract to play in Mme. Troubadour. As soon as I read Mme. Troubadour I told them it was no good, and offered to substitute Mme. Sherry for Miss Abarbanell. Each accepted a third of the interest without reading the play. It stayed twenty-five weeks in Chicago and made $10,000 during the last week." Mr. Woods was visibly elated by this narrative.

"I have time for nothing but reading and producing plays." The manager spoke with finality. Those who recall what all work and no play did to Jack will have to register an exception in Mr. Woods. "In Europe I spent three days in Paris and two in London; I didn't even go to Oberammergau. I had no leisure for side trips.

"I read all plays, especially those by unknown authors. In my hands a new author has a better chance than an old, because I believe that a man will soon write himself out. Ordinary writers now-a-days don't produce many great plays. The manuscripts that I read—there they are." Mr. Woods waved his hand toward a cabinet with glass doors. Behind the panes lay the ambitions of fifty men who were waiting somewhere in the world at that very minute for the verdict from this judge.

"I never let an author read a play to me, because he is apt to read it too well. I figure that if I think a play is fair, the public won't like it at all; but if I think it is great, the public will think it is fair. So, if I like a play immensely in the manuscrip I call in the author to read it. Then I generally have some suggestions which the author won't listen to. Most authors are regular children; their stubbornness causes nine-tenths of the failures. A play must be produced exactly as written or not at all."

Mr. Woods has evidently had his trials with the scribes; he has suffered from the vagaries of artistic temperaments. If you consider his own impatience you may surmise how the boat may rock when he and a temperamental author are trying simultaneously to row. No wonder that fragile barks upset.

The manager is frankly out for the shekels. "I will produce any kind of a play that looks like a go. It is easier, however, to produce a play without a star, because usually a star play has to be revised for the man or woman who stars. Next January in New York I am going to put on a musical show, The Dancer of Cairo, with Ethel Levey, if I can get her. Since I got out of popular priced shows I have produced four plays, every single one of which has been a big hit; those are the Rector play, Mme. Sherry, The Girl in the Taxi, and Blanche Walsh's drama, The Test.

"I am still in the popular price field, for I believe in melodrama. Although the majority think it dead, I have just played to $6,000 in Boston with prices from ten to thirty cents. Melodrama was killed by overdoing, but it is coming back. Vaudeville and moving pictures are on the wane, especially the pictures. The people all get up and leave when the pictures start. There has been such a supply of them that people are tired. They want something else, and that is melodrama."

Mr. Woods has his finger on the public pulse, and if he doesn't produce the correct stimulant it will be through no lack of endeavor. Although even the wisest can't predict which way the cat will jump, every one is entitled to a guess. From data of his own, Mr. Woods is reckoning upon a revival of elemental dramas.

Before the manager had ended his sentence he bounded up with a hearty grip of the hand and a hurried, "Good-by. You're welcome," before the guest had a chance to be obliged. He disappeared into that third anteroom, while the visitor was still skirting the gorgeous tiger skin towards the opposite door.

That is A. H. Woods. Although art for art's sake would wear a lean and hungry look for all of his patronage, Mr. Woods is perhaps the best Broadway barometer in New York when it comes to registering the rise and fall of the public theatrical taste of the masses.

MACLYN ARBUCKLE.

Photo Wallinger, Chicago, Ill.

At last Maclyn Arbuckle has broken away from The Round-Up and will have a new farce, Welcome to Our City. It is described as an Arbuckle play, which means a farcical combination permeated with the jolly humor of the stout Mr. Arbuckle. The production will have its New York premiere at the Bijou, Sept. 12.

MAUDE FEALY RETURNS TO NEW YORK.

Maude Fealy has just returned to New York after a long rest among the pines at Jackson's Point, Ontario, quite well and strong again, and ready for active work. Though of tender years she has had more experience in her work than most women twice her age.

Her stage career began at the age of two years. At fifteen she was leading woman for William Gillette, and was known both in this country and England as "the youngest leading woman on the American stage," a title which has been copied by many other young women in the profession. For ten years she has played stock star engagements, and has played every female star part procurable for stock. Among her many successes are Peter Pan, Merely Mary Ann, Dorothy Vernon, Barbara Freitchie, Babbie in The Little Minister, When Knighthood Was in Flower and Glorious Betsy.

During her career she has been leading woman for such prominent stars as William Collier, Nat Goodwin, William Gillette, E. S. Willard and Sir Henry Irving. The picture on the first page is as Fair Rosamond in Tennyson's Becket, in which she toured, and also played at the Drury Lane Theatre, London, with Sir Henry, succeeding Ellen Terry. She was engaged for five years to star in America, but after two years in The Stronger Sex, a play which made an immense success in London, but which was almost too English for American audiences, she found her health unequal to the strain of the heavy travel her bookings entailed, and secured a cancellation of her remaining three years' contract. Miss Fealy has youth, beauty, experience and ability. She has just been engaged by Frederic Thompson to replace Mabel Taliaferro in My Man at the conclusion of the Boston engagement of that play.

THE KAISER AND THE DRAMA

Emperor William is pleased to discover that the German working classes agree with him on the drama. In an interview with Annie Wall, the Swedish writer, he says:

"Last winter I saw with pleasure the sound judgment in theatrical matters exhibited by our working classes. At the Royal Theatre in Berlin we have arranged special workmen's evenings, and the audiences liked nothing so much as the historical plays. Had we given them the sordidly realistic Nachtasyl, which deals with the unemployed problem, they would not have appreciated it. They want to see something cheerful, something which will lift them to higher things and make them forget their daily sorrows. Next Winter we shall give them Hebbel's Niebelungen, nobly staged."

His Majesty expressed great satisfaction that the "grossly realistic modern drama" was going out of fashion, and that dramatists were turning their attention more and more to historical subjects. "Sudermann has changed his medium," he remarked. "His Strandkinder shows the beginner of a new epoch of his muse."

AMERICAN OPERA ABROAD.

Le Grand Howland's opera, Sarrona, which was heard in New York in one performance last Winter at the New Amsterdam Theatre, will have a hearing in ten opera houses in Italy, Holland, Belgium, and Sicily, including the cities of Palermo, Brussels, The Hague, and Amsterdam, this season.

At the Theatres

To be reviewed next week:

SMITH ..... Empire.
MOTHER ..... Hackett.
SPECTACLE AND BALLET ..... Hippodrome.

New Amsterdam—Madame Sherry

French vaudeville in three acts. Book by Otto Hauerbach, adapted from George Edwardes' English version. Music by Karl Hoschna. Produced on Aug. 30, by Woods, Frazee and Lederer.

Lulu ..... Frances Demarest
Catharine ..... Elisabeth Murray
Philippi ..... Ignacio Martinetti
Edward Sherry ..... Jack Gardner
Leonard Gomez ..... John Reinhard
Pepita ..... Dorothy Jardon
Yvonne Sherry ..... Lina Abarbanell
Theophilus Sherry ..... Ralph Herz
Hector ..... Frank Johnson
Helen Van Ness ..... May Hanna
Florence Brevoort ..... Almanora Francis
Loy De Puyster ..... Irene Palmer
Irene Vandervelt ..... Alice Palmer
Myrtle Stuyvesant ..... May Thompson
Ruth Amsterdam ..... Evelyn Westbrook
Florence Astoria ..... Lillian Tucker
Bertha Von Hutton ..... Marcelle Lamb
Eleanor de Peyster ..... Elizabeth Nelson
Marion Palleron ..... Leslie Stone
Betty Palmer ..... Roselle Lyons
Dorothy Pelham ..... Naomi Dale

The undertaker won't be around to hang crape on Madame Sherry's door for many a day. Although she may not be exactly the legitimate successor to The Prince of Pilsen, The Merry Widow, and the earlier members of royalty, she has some drops of musical blue blood in her veins. Other productions have flourished on considerably less than one catchy tune, a few dances, and a comedian.

With the usual nonchalance of musical comedy, the plot is tangled up or left to shift for itself as temporary conditions require. Edward Sherry, to deceive his wealthy uncle, Theophilus, presents his Irish landlady as Madame Sherry, and a dancing teacher and her pupils as his children. This Venezuelan pupil, who loves his teacher, Lulu, is pursued by a Spanish lady named Pepita. In the course of the play Edward transfers his own affections from Lulu to his cousin, Yvonne. The second and third acts consist of Theophilus Sherry's detective work in digging out the mystery of Madame Sherry. He complacently submits to the ruse and sanctions the engagement of Edward and Yvonne. It never becomes clear what happened to make Pepita relinquish Lulu's lover.

No one who can tell Yankee Doodle from the Doxology can possibly sit through a performance of Madame Sherry without learning the tune that is expected to make the production as famous as Milwaukee. She pops out at the audience every time the comedy turns a corner, and sometimes oftener. Such a pretty little tune she is that every time she bobbed up the audience insisted on shaking hands. Probably before another full moon these same cordial persons will be sneaking into the nearest alleys when they detect her in the distance, and will unanimously assassinate the person who introduced her. To assassinate the lady herself will require the hearty cooperation of the hurdy-gurdies.

This flirtatious and ubiquitous tune needs little support, and receives just that. A step-sister, daughter of Atteridge and Schwartz, ragged the time pleasantly under the title of "The Dublin Rag," but didn't get much of a chance beside Karl Hoschna's leit-motif. The fluttering "Birth of the Butterfly," the bibulous "I'm All Right," and the Afro-American "Mr. Johnson, Good Night," were mostly agreeable little ditties; less conspicuous members of the brood, but convenient as fillers. Some of Ralph Herz's humorous songs may have been notable musically, but as he doesn't sing a listener would be rash to make any assertions.

The comedy lines, sometimes brilliant, sometimes only brittle, are not of the best American make. Too often they curl and crack and sting like whip lashes. There are only two jokes in the first act, and both of them get their tank out of an element that ought not to be there. Be it said, however, that the audiences who will flock about Madame Sherry dearly love the iniquitous; many of them check their respectability and leave it at the Grand Central Station when they arrive in town, so they are not likely to be worried by so mild a flavor of naughtiness as they taste in this cup of Sherry. Fortunately, the comedy of the lines and situations doesn't have to stand on its own feet where it would have difficulty in balancing itself. The humor rests on steadier limbs than its own—Ralph Herz's and Elizabeth Murray's—and although Miss Murray has not fully recovered from a broken knee cap she doesn't limp far behind Mr. Herz. Miss Murray could not move with her old-time expeditiousness, but in her Irish and negro ragtime she suggested to the audience what they were missing. Mr. Herz delivered his comedy in a dry fashion that agreeably whetted the thirst of gentlemen accustomed to retiring between acts.

Lina Abarbanell relied partly upon comedy and partly upon dancing to prove her claim to stellar fields. In comedy she showed good taste by not overdoing the intoxication during "I'm All Right." In dancing she wafted herself hither and thither like a real little white butterfly.

The history of stage dancing would be a romance by itself. We have not entirely shed the bounding, bouncing, kicking habit; but it is much to be thankful for that the chorus of Madame Sherry doesn't flounce down to the footlights like a centipede on a spree. The chorus is very well behaved, although its members bear the Broadway rather than the Fifth Avenue stamp—contrary to advertisement. Their aesthetic dancing forms the prettiest opening scene that has graced the stage in many a day.

More acrobatic tendencies survive in Dorothy Jardon's Spanish solo dancing. Her work is animated by character and spirit—and equanimity. The equanimity shows when her partner picks her up and twirls her around in mid-air. No doubt it is very pleasant to be able to do this; it certainly is very pleasant to be able to dance as Miss Jardon does.

A third clever dancer, Frances Demarest, leads the aesthetic chorus through their Greek dance, expressing freedom and ease unmistakably.

Although the voices are less interesting than the feet in Madame Sherry, they are not negligible. Aside from high notes, Jack Gardner has a clear and steady voice. Miss Abarbanell shows excellent control, but indulges in superfluous tremulo. Miss Jardon inclines toward the brilliant and unsympathetic. Miss Murray has, perhaps, the most satisfactory voice, considering all qualities, although at special points it may yield to others.

The cast is so competent and the production is so satisfactory that Madame Sherry is practically sure of an extended run in New York. A spectator, breathing the Bohemian fragrance that pervades the New Amsterdam Theatre and noting the effective, though florid, charm of the scenes, can hardly feel anything less than a satisfactory thrill through every sense. When the senses are so agreeably touched the perception is readily lulled.

Knickerbocker—Our Miss Gibbs

Musical comedy in two acts; book by James T. Tanner; music by Ivan Caryll and Lionel Monckton. Produced on Aug. 29 by Charles Frohman.

The Hon. Hughie Pierrepoint ..... Ernest Lambart
The Earl of St. Ives ..... Ernest A. Elton
Slithers ..... Bert Leslie
Mr. Toplady ..... Arthur Laceby
Lord Eynsford ..... Craufurd Kent
Mr. Beavis ..... Reginald Sheldrick
A Taxi Cabby ..... Victor Le Roy
Mr. Amalfy ..... Gilbert Coleman
Timothy Gibbs ..... Fred Wright
Lord Arthur ..... Edward Lesch
Lord Percy ..... Roger Davis
Lord Harold ..... H. Edelman
Lord Cyril ..... Oliver Sterling
Lord Alfred ..... Ralph O'Brien
Lord Tom Noddy ..... Eddie Morris
Mary Gibbs ..... Pauline Chase
Madame Jeanne ..... Jean Aylwin
Lady Elisabeth Thanet ..... Julia James
The Duchess of Minster ..... Daisy Belmore
Mrs. Farquhar ..... Mollie Lowell
Clarita ..... Kitty Mason
Kathleen ..... Gertrude Vanderbilt
Sheila ..... Marion Mosby
Nora ..... Ethel Wheeler
Lady Connie ..... Clara Pitt
Lady Sybil ..... Margaret MacKenz'e
Lady Trixie ..... Henrietta Pellard
Lady Angela ..... Freda Braun
Lady Muriel ..... Margaret Von Keese
Lady Gwen ..... Bert Rice

Our Miss Gibbs, like old wine, is not for weak heads, because the kaleidoscopic unrest of the scenes demands no small amount of physical endurance from the spectator. Like all Frohman productions, Our Miss Gibbs exhales the perfume of painstaking care and of conscientious attention to details. Amid this exuberance of costuming, this hubbub of entrance and exit, this sound and fury signifying nothing, the poor little plot wanders away into the outer vacancy and shows only a very drab self with a wan face when the final rainbow arches the hero and the heroine.

Mary Gibbs, of Garrod's department store, having fallen in love with a bank clerk, called off the engagement upon finding that her bank clerk was really Lord Eynsford, and that Lord Eynsford's relatives had already arranged for him to marry Lady Elisabeth Thanet. Timothy Gibbs, Mary's Yorkshire cousin, won the gratitude of the peerage by restoring a stolen Ascot cup to Lord Eynsford's father, and the susceptible old gentleman himself requested Mary to marry his son, as Lady Elizabeth was bent upon being the wife of the Hon. Hughie Pierrepoint.

Of course, an audience let loose in a dress-making establishment doesn't care much about plot, so it is not surprising that the gowns surpass the narrative in prominence. When so much effort has been expended upon clothes, it must be satisfying to a manager to know that the taste displayed is unimpeachable. The showy creature who meandered cerisely through act one and the cocottes who paraded in act two left envy rankling across the footlights—a real achievement, because the gowns among the spectators had been planned with all the care of experienced stage-managers. Our Miss Gibbs is a triumphant feminine sartorial.

The producer's attention was focused next upon the music. Instrumentally, this tinkles easily along without a single dissonance to relieve the tiresome melodiousness. All crescendoes and diminuendoes are taken at such an easy grade that the audience never knows when it leaves c-level. Most of the audience, having heard that Our Miss Gibbs was a London success, applauded perfunctorily after each number; there was not a single spontaneous call for an encore until Gertrude Vanderbilt and Fred Wright sang "Come, Tiny Goldfish, to Me." That is perhaps the best number on the programme, although the participants in their enthusiastic dance descend into crude buffoonery. In the second act, "Bed Time at the Zoo," as sung by Julia James, gets its head above water, and Jean Aylwin's Scotch song, "I Love MacIntosh," clears a space for itself. A second duet, "Our Farm," by Pauline Chase and Fred Wright, rejoices in words which have some little merit of their own. That is about all of the music.

EMMA DUNN.

When Jules Eckert Goodman's play, Mother, opens at the Hackett to-morrow night, Emma Dunn will have the role in which she was most flatteringly received on the road. Miss Dunn is known in New York through the good reports of her splendid work in the Woodward Stock company at the Auditorium, Kansas City, where she is a great favorite, and through her association with some of the noteworthy plays of the past decade. Her Ase in Richard Mansfield's production of Peer Gynt was, perhaps, up to her appearance in Mother, the most noteworthy of her recent achievements.

The comedy is of the familiar kind, a dangerous quality to invoke in comedy. We have all met the English countryman, the foppish lord, and the American slang artist before; and, sadder yet, we have been introduced to many of the jokes they spring in Our Miss Gibbs. This may be the open sesame to merriment; one knows when the laugh is due. The genuine British jokes furnished an illustrative antithesis to this: allusions to Dick Turpin and Bill Sykes do not tickle American risibilities, although we have all heard of "Come into the garden, Maud." The American slang which flows in and around everything else would amaze if its power had not long since passed its perihelion.

The cast did not at all times hold the attention of the audience; more than once spectators turned away from the stage to the other display about them. Although the welcome to Pauline Chase was cordial, and although she awoke old memories with her pink pajama costume, Miss Chase rattles in her setting; she doesn't absolutely fill the space allotted to her, attractive as she is in her own way. Fred Wright did the best work as the Yorkshire countryman; just how good it was, perhaps we do not realize on this side of the Atlantic. Jean Aylwin, an importation that we should like to keep, belongs to the uncompromisingly handsome type who fills her role with straightforward vigor; that her role might be treated successfully in another style didn't alter matters. Kitty Mason did some up-to-date dancing of the acrobatic undulating type that spectators generally applaud. So the roll might continue through Ernest Lambart, Bert Leslie, Julia James, Gertrude Vanderbilt, *ad infinitum*, each one doing creditably, but each one missing the final essence that can vitalize Our Miss Gibbs. The very haste of the audience to leave the theatre was significant; neither the beautiful dresses nor the shrill voices of the chorus had dropped any oblivious calm over those in the building. Our Miss Gibbs, elaborate as it is, hardly justifies the habit of importing British theatrical successes.

Maxine Elliott's—The Upstart.

Farce comedy in three acts, by Tom Barry. Produced on Sept. 1, by Bertram Harrison.

Rev. James Edward Mitchell ..... David Glassford
Beatrice ..... Jane Cowl
Judge John Ide Mitchell ..... George Woodward
Larry O'Neill ..... Francis Byrne
Clarkson ..... Daniel Pennell
Mary ..... Catharine Robertson
Coventry Petmore ..... John Westley
A boy ..... George Clarke

Divorce has gibbered in the courts, from the pulpits, from daily newspapers, from comic weeklies, and from the tragic and the comic stage. The very universality of the discussion proclaims the potentialities of the topic. Its potentialities again became kinetic in The Upstart.

Coventry Petmore, a youth suffering from a mania to reform the world, took up a crusade to eliminate divorce by elliminating selfishness. With the sagacity of a patent medicine advertisement, he advocated a

Elizabeth Murray. Frances Demarest. Lina Abarbanell. Ralph Herz.
Ignacio Martinetti. Jack Gardner.

SCENES FROM CURRENT PLAYS

MADAME SHERRY, Act III.—The After-deck of the *Yvonne*, off Coney Island. Theophilus Sherry (Ralph Herz) Holds His Nephew Edward (Jack Gardner) and Edward's Pseudo Family on the *Yvonne*, Until He Can Ferret Out the Mystery of Madame Sherry

nostrum that removed the symptom by curing the cause. He puts his theory to triumphant test in the household of Rev. James Edward Mitchell, whose insistence on dignity in the marital relation had all but killed his wife's affection. Coventry, overhearing Mrs. Mitchell's plan to elope with the chauffeur, threatened to divulge the secret unless she frankly confessed to her husband and bravely asserted her right to choose the man she loved. In preparation for this declaration of independence, Coventry converted Mr. Mitchell to the belief that a husband should so love his wife as to bid her follow the man who could make her happiest. When Mrs. Mitchell issued her ultimatum, however, the chill fact put theory to flight; Mr. Mitchell balked; he commanded his wife to stay at home. Not finding the magnanimous altruism which Coventry had persuaded her to expect, the disappointed lady fled with Larry, the chauffeur. The automobile fortuitously proved refractory. Coming to a sudden halt, it gave the pursuers time to catch up and to discuss the situation. By the time Mrs. Mitchell had decided she didn't really want to elope, Mr. Mitchell arrived and offered her the freedom she craved. With freedom in her hands, she voluntarily returned to the old bondage.

Obviously, here is an idea with plenty of virility. Even a farce founded on such a theorem must have some serious purpose, and must be strengthened in direct proportion to the seriousness. Perhaps the notion is wild and chimerical in the present condition of society; perhaps it will never be practicable. Nevertheless, universal unselfishness may well be lifted into the white light as an ideal to struggle toward. If unattainable, it may still be a beacon to save from shipwreck as many mariners as will watch it. For the English philosopher to surrender his wife to his artist friend may appear unnatural to most men; yet the renunciation was to that philosopher the very essence of religion.

Sturdy as the fundamental idea is, it needs much more variety of detail. While Petmore is hammering away on that one nail, the repetitions cross the boundary between emphasis and monotony. Excepting some laggard parts at the beginning, acts one and two move easily toward an excellent climax. But act three—well, it is distinctly dreary. The action should have been hurried, not retarded. The trouble is that there really isn't any action to hurry; the last ten lines is the only essential part of the scene. More than one promising play before this has pounded to driftwood on this submerged reef.

The author has provided a good proportion of individualized roles. John Westley touched Petmore Coventry with a fire that recalls the poet in Candida, but at any rate, it burns clearly. Mr. Westley's success was paralleled by George Woodward as old Judge Mitchell; the genial gentleman is a real character, not a caricature. David Glassford in a less agreeable role depicted the stiff-necked minister capably, even vigorously—and again like Mr. Morel in Candida. During the clergyman's domestic homilies Jane Cowl showed a Beatrice chafing under the rein with increasing exasperation, but in that sad third act she wasn't humorous for an instant. And this is farce. The Irish chauffeur with his Blarney was credible until he began to speak Shawese in that last act; then the illusion vanished.

In spite of the moral cleanliness of every line—there is only one damn, and the Judge apologizes for that—in spite of the splendid fundamental idea, and in spite of clever characterizations, The Upstart cannot possibly weather the storm without a change of rigging. The dreary third act must have the slack taken up, and the earlier joints must be securely calked. When it carries so much valuable merchandise, it were a pity for the bark to sink to the bottom of the sea, where so many galleons are lying at eternal anchor.

Liberty—The Country Boy.

Comedy in four acts, by Edgar Selwyn. Produced Aug. 20. (Henry B. Harris, manager.)

Hiram Belknap ..... G. C. Staley
Hezekiah Jenks ..... George H. Wender
Sarah ..... Geraldine O'Brien
Mrs. Wilson ..... Lois Clark
Jane Belknap ..... Edith Lyle
Tom Wilson ..... Forrest Winant
Fred Merkle ..... Robert McWade, Jr.
Lucy ..... Florence Elliott
Miss Dunstan ..... Carolyn Elberts
Mr. Phelps ..... Walter Allen
Mrs. Phelps ..... Kate Donnelly
Mrs. Bannan ..... Mrs. Stuart Robson
Herman Leitz ..... Jack J. Horwitz
Joe Weinstein ..... Arthur Shaw
Amy Leroy ..... Willette Kershaw
Jimmy Michaelson ..... Stanley Wood

"A man isn't a failure till he admits it himself."

This line, in the third act of Mr. Selwyn's latest play, The Country Boy, is the keynote of the play. What precedes is largely evolved through comedy—broad comedy at times, often almost farcical—but in the third act comedy ceases to be the primary motive and drama, crisp and vital, emerges. The play shows not only keen insight into character, life and situation, but displays an almost inspirational incentive.

Tom Wilson, the country boy, an opinionated youth of unformed character and a vast store of unaimed ambition, sets forth from Fairview, N. Y., to carve his name in fame and fortune in New York city, that haven of hope of so many country boys. Dame Fortune proves unkind. Failing to make a success of his first position, he finds himself alone in a hard world of small promise, with even the cheerless shelter of a cheap boarding house about to be taken from him. His physical hardships, combined with the loss of his youthful sweetheart, Jane Belknap, who, he is led to believe, is about to marry another, and the desertion of his brainless little chorus girl friend, in whom he had placed his last boyish aspirations, forces him to the conviction of the uselessness of further trying. He decides to end it. Here the great moment of the play is reached. Fred Merkle, a hack newspaper writer, who has been Wilson's only friend in the city, prevents the act, proves the cowardice of suicide to the boy and inspires him with renewed ambition. With money procured by a lucky gamble made by Joe Weinstein, a fellow boarder, the three—Merkle, Weinstein, and Wilson—start a local newspaper at Fairview. The enterprise is an immediate success. Weinstein, longing for the "Great White Way," sells his interest to the other two. Wilson finds that his sweetheart, Jane Belknap, has been true to him after all. The curtain descends on the usual happy scene.

Not a dull line can be found in the four acts, though the dining room scene of the second act, as regards pure enjoyment, is the best. Here can be found all the types prevalent in a cheap boarding house. Mr. Selwyn evidently has drawn his characters from real life. It is probable that he had in mind the members of that little theatrical circle in West Fifty-first Street, to which he himself, Margaret Mayo (Mrs. Selwyn), Rose Stahl, and Eleanor Robson belonged before they achieved their fame. Those were the days of Arizona, when ambition ran high but money ran low.

Forrest Winant as the boy scored a success almost equal to a star's first night. At the close of the second and third acts he was called out for many bows, taking several with his co-players and a few in solitary acknowledgment. The part with deft handling is, in theatrical parlance, a fat one. A fiasco in that part, however, would have ruined the entire production. Mr. Winant displayed an exceptional comprehension of the psychological development of the youth from the extravagant notions of boyhood to the saner realization of responsibilities.

Robert McWade, Jr., gave an equally good impersonation of Merkle. He was quiet, dignified and dryly humorous. He, too, was appreciated in no unmistakable fashion.

Arthur Shaw, though excelling in the second act, more than held his own throughout. As the ticket speculator he gave a unique picture of that pest of metropolitan life.

As the landlady Mrs. Stuart Robson was delightful. She looked the part and, what was more to the point, acted the part. An underlying vein of comedy was shown in her social aspirations. Edith Lyle as Jane Belknap played with assurance and pleasing effect. One of the best played parts was that of Lucy, a colored servant, done by Florence Elliott. Willette Kershaw was the brainless chorus girl. Her characterisation was capital. G. C. Staley, Lois Clark, Carolyn Elberts, Jack J. Horwitz, Walter Allen, and Kate Donnelly contributed much to the success of the production, while George H. Wender, Stanley Wood, and Geraldine O'Brien made the most of their minor roles.

Nesimova—Miss Patsy.

Farce in three acts, by Sewell Collins. Produced on Aug. 29, by Henry W. Savage.

Rear Admiral Gilroy ..... Hardee Kirkland
Clara Gilroy ..... Florence Nash
Lieutenant Paul Crawford ..... Laurance Wheat
Helen Burrelle ..... Dorothy Tennant
Minna Black ..... Adeline Dunlap
Pansy Hoffman ..... Ione Bright
Mrs. Lynch ..... Jennie LaMont
Ada ..... Maude Earle
Ida ..... Myrtle Wellington
Maisie ..... Pauline Winters
Marion ..... Eileen Jackson
Cassandra ..... Annie Buckley
Beckman ..... Dan Mason
Jacoby ..... Frank D. Dee
Dr. Philip Gentry ..... Joseph Greybill
George Graham ..... Robert Kelly
Miss Patsy ..... Gertrude Quinlan

Some authors—or is it the manager's fault?—do not realize that farce, although it breaks ordinary rules and conventions, is inexorably bound by its own self-imposed laws. Within its own domain it must be consistent with itself. An author may set his own limitations, but when they are once set, he must abide by them. Some indecision on the part of Sewell Collins resulted in more or less business in parts of Miss Patsy.

The object of the action seems to be to precipitate three couples into each other's arms and to give a flirtatious old Admiral a chance to spoon with a little actress. These couples are Miss Patsy and her rural Maryland cavalier, George Graham; Clara Gilroy, the Admiral's niece, and Philip Gentry, an impecunious Baltimore doctor; Helen Burrelle, a leading woman, and Lieutenant Paul Crawford, of Annapolis. The machinery of such a matrimonial bureau must of necessity have a lot of cogs and shafts; and the more pieces there are in a machine, the more energy is lost in friction. With a press agent's zeal, Miss Patsy, man-hater and quasi-guardian of Helen Burrelle, published a fictitious account of Helen's rescue from Delaware Bay by an unknown lieutenant. When Paul Crawford claimed the heroic action it became necessary to explain his presence in Helen's room by saying that he was the author of a play really submitted by Dr. Gentry. After Miss Patsy's later schemes inspired Dr. Gentry with courage to propose to Clara, she roused Helen's wrath. Her tears evoked a proposal from George Graham. At the theatre, where she went to beg Helen's pardon, Miss Patsy caused a quarrel between Helen and the Lieutenant. Subsequently she had an awkward session trying to conceal the Lieutenant, who was absent without leave, from the Admiral. The superior officer's guns were spiked upon the discovery that he, instead of Lieutenant Crawford, kissed Pansy Hoffman.

Wholesale matchmaking, although an interesting pastime, is rather unsubstantial building material even for farce. Festoons of lovers around the footlights have given way in popularity to other—and possibly worse—decorations. That is the first fault. Next, some of the characters are not consistent: for example, Helen's sudden fit of anger at Patsy is hardly warranted and certainly not credible to the extent of ordering Patsy from the house. Patsy herself, with her delusions concerning her histrionic ability, has a hollow sound. Certain situations hang heavily around the neck of probability. Necessity does not insist upon a fib to explain Lieutenant Crawford's presence in Helen's room, nor does it remotely suggest Patsy's wild romance of the kiss in the last act. How the Admiral can kiss Pansy Hoffman while Lieutenant Crawford is stepping on her foot is a sufficient mystery, but why the Admiral fails to see the Lieutenant at the time is riding the extraordinary at an impossible pace. The whole opening scene in the property room is an episode most distantly related to the rest of the narrative, and the role of Jacoby is almost as superfluous. Although he is the agent that opens Patsy's eyes, he must strike the listener as a very palpable dramatic artifice.

Although the cast play their roles inoffensively, one looks in vain for real mastery. Gertrude Quinlan and Adeline Dunlap, the only ones who show resources beyond what is suggested by their lines, carry most of the scenes on their shoulders. The others have the notion that acting consists of delivering lines. For a sad example of the result, examine the Lieutenant's call on Helen in act one. The silences are depressing. Another incident that rambles indecisively is Dr. Gentry's proposal to Clara, where the lines perhaps are as much to blame as the actors. The close of act one and most of act three move with some spirit, although conventional devices are resorted to in both cases. The actors are to be commended for one thing, their excellent makeups. His makeup and his pleasing personality almost balanced Laurance Wheat's failure to make the most of his part, but the missing ardor of his embrace at the final curtain no lover could condone. Florence Nash has the American voice in aggravated form. Robert Kelly's voice is satisfactory, and his George Graham has the generous heart to be expected from a Marylander. Two character roles were capably managed by Jennie La Mont and Frank D. Dee; Annie Buckley struggled valiantly with her sable part.

While Miss Patsy is commendably clean and absolutely harmless, it has little else for equipment. If it lives, there is no reason why hundreds of other American farces should not be produced immediately. The market must be full of just such inconsequential plays.

At Other Playhouses.

WEST END.—William Hodge in The Man from Home, opening last night, inaugurated the season at the West End. In the cast are Henry Jewett, Herbert McKenzie, Echlin P. Gayer, Henry Harmon, George Le Guere, Antonio Salerno, Anthony Asher, Alfred Ferraro, A. Montegriffo, Edwardo Ferraro, Oiro Faraone, C. L. Felter, Madeline Louis, Alice Johnson, and Ida Vernon.

BELASCO.—The Lily resumed its run at the Belasco Saturday night. The present engagement is for four weeks only, after which it must make way for The Concert. The latter opens Oct. 4. In the cast of The Lily are Nance O'Neil, Charles Cartwright, Julia Dean, Antoinette Walker, Ethel Grey Terry, Bruce McRae, Alfred Hickman, Elliot Dexter, Oscar Eagle, Douglas Patterson, Robert Robson, M. Rossi, E. G. Norsetup.

GRAND OPERA HOUSE.—Raymond Hitchcock opened the Grand Opera House Saturday night with his last season's play, The Man Who Owns Broadway. The house is now under the management of Cohan and Harris, who have entirely renovated the theatre. In the cast of The Man Who Owns Broadway are Flora Zabelle, John Hendricks, Francis Lieb, Mildred Elaine, Lila Rhodes, Mark Sullivan, Gertrude Webster, Leland Stearns, Armand King, Curte Karp, and Ralph Harlowe. Next week, Girlies.

LYRIC.—Madame X resumed its interrupted run at the Lyric last night. The cast includes Marta Vatman, Charles J. Wilson, Boyd Nolan, Dorothy Donnelly, Robert Payton Gibbs, Malcolm Williams, Harry C. Bradley, W. H. Denney, Maurice Drew, Bernette Radcliffe, Cecil Kern, William Elliott, Frank Wright, Charles H. Henderson, Thomas Dennison, John McKee, Walter F. Tuley, and Neil G. Kelly.

ACADEMY OF MUSIC.—William Fox's new stock company made a favorable impression at the Academy last week in Franklin Fyles' war drama, The Girl I Left Behind Me. In the cast were Byron Douglas, Priscilla Knowles, George V. Riddell, Edward Lynch, John Dwyer, Anna Hollinger, and Corinne Cantwell. This week, Strongheart.

CITY THEATRE.—Frederick Thompson's production of Girlies moved down from the New Amsterdam roof garden last week to the City Theatre, where it enjoyed a successful week's run. The cast remains intact and includes Joseph Cawthorn, J. B. Hollis, Jed Prouty, Ernest Truex, Harry Kernell, Harry B. Fern, David Abrahams, Dari Mac Boyle, Sid M. Ayres, Walter Clinton, J. W. Cody, Edwin Stone, Den Lownie, Donald Kullan, Jack Henry, E. Bowers, F. Walters, A. Crooker, Maude Raymond, Queenie Vassar, Violet Mac Millan, Julia Mills, Edna Hunter, Erminie Clark, Teddy Hudson, Dorothy Sayce, Emily Sweeney, and May Hennessey. This week, Bright Eyes.

COMEDY THEATRE.—Clara Lipman and The Marriage of a Star moved direct from the Hackett to the Comedy, which opened for the season Sept. 5. The supporting company remains the same.

HUDSON.—Porter Emerson Browne's The Spendthrift closed here Saturday night. The next attraction will be Helen Ware in The Deserters, the opening date of which has not yet been announced.

JARDIN DE PARIS.—The New York Roof closed Saturday night and The Follies of 1910 have gone on tour. Downstairs in the New York Theatre The Arcadians has taken on a new lease of life. The production moved up from the Knickerbocker to make way for Our Miss Gibbs.

THE CUSHMAN CLUB.

The Cushman Club reports progress, also agreeable innovations. One of the Board of Managers writes about transforming it from a "second-class hotel into a first-class home." The father of one of the managers bought the house to give the club more time to discharge the indebtedness against it. Twelve thousand dollars is the sum it is necessary to raise, since a mortgage relieves the club of the immediate necessity of raising the amount of its full value.

"I hope that all who are interested will contribute toward the fund," writes one of the club's founders and best friends.

This letter from one of the guests of the club, a leading woman who last season visited and impressed Broadway, attests the success of the club as a home maker. The letter was addressed to one of the managers:

"I feel as if I hadn't told you half the nice things I might about the Cushman Club. The very fact that it is a private house and not a special building makes it all the more restful and haven like.

"I love the way it is furnished, which is so different from the inhospitable sameness of hotels, and the hideousness of boarding houses. I don't see how you can keep up the atmosphere of home luxury on such small dues from us.

"The food is so good and so well cooked, and the servants are so cheerful and willing. The feeling of 'paidness' simply does not exist, nor does that of convent restrictions. How any one can complain I cannot understand, and for every ignorant example of dissatisfaction you will find twenty grateful women who will come back year after year.

"The psychological needs must be thought of, and the Cushman Club has solved one of the problems. I have never spoken to a woman who has stopped there who hasn't gone away rested and satisfied, and who hasn't recommended the club to others. I can see nothing but success ahead. I also think the house is in remarkably competent hands.

"I am going to do all I can to make the club with its boundless feeling of hospitality known to all my friends, and I only wish that more of the right women in America would think of establishing clubs like this in other cities."

BONITA, PRIMA DONNA AND PRINCESS.

The Portland *Oregonian* remarks: "Bonita, who appeared at the old Baker a few months ago in Wine, Woman and Song, is now routed in Belgium. She is Princess Bonita over there, however. Titles come easy." This is another instance of mistaken identity, pardonable, perhaps. Princess Bonita is a horse of histrionic ability enough to appear on the vaudeville stage. Bonita, whose musical company struck one grand discord in Seattle, is at Hammerstein's this week.

PERCY HASWELL.

Frank C. Bangs, N. Y. C.

Percy Haswell recently closed her successful stock season in Toronto, Canada, and will rest before beginning preparations for the Winter. During her season in Toronto Miss Haswell tried out two new plays, The Light Eternal and The Grass Hopper, one of which she may use for her coming starring season. Since her opening at the Royal Alexandra, Toronto, last May Miss Haswell has endeared herself to the theatregoers of the Canadian city.

IRREVERENT AMERICANS.

A correspondent writes to a London paper that complaint is made at Stratford-on-Avon of the irreverent behavior of a certain class of American visitors, who attend the services in the parish church with the object of visiting Shakespeare's tomb in the chancel and not for the purpose of divine worship.

This practice is becoming so general that on Sunday, immediately after the service, a card is placed across the west end of the choir:

Shakespeare's tomb is not shown on Sundays, and on other days a small charge is made, the proceeds being expended upon the church and its services and the care of the churchyard.

Another and more serious complaint against a section of Americans is that they have been seen to go through their newly bought stock of pictorial postcards and address them during the time of divine service. The vicar and the church wardens, in barring access to the choir as soon as the service is over, publicly state that they have taken this step in the hope of putting a stop to the practice, which is the outcome very largely of the modern laxity in proper observance of the Lord's Day.

THE POET AND THE STAR.

Oh, beautiful star,
In the opal skies,
How far you are
From my stifled sighs.
How far away,
And how clear and white;
You seem to say
To my soul to-night:
I have watched the world for unnumbered years,
And the soul of the world is washed with tears.

Oh, beautiful star,
I have loved you long;
You, from afar,
Have known each song
That leaped from my heart
To my dancing brain—
Am I apart
From the world in vain?
I have watched your soul through the dark and mist,
And by pain in vain it has not been kissed.

Oh, beautiful star,
Shall we see the light
Of the golden bar
And the walls of white,
When life is done,
And when night's away;
Shall our souls soar on
To a nightless day?
Then the star's faint rays kissed the poet's face,
As it silently sank in the gulfs of space.

JOHN ERNEST WARREN.

PROFESSIONAL DOINGS

Harry R. Haywood has leased his vaudeville sketch, The King of Blackwellis, to Carroll and Brevort for the next season. Haywood and Hayward are in the West touring over the Orpheum Circuit.

Lewis J. Cody has been in Scranton as a special feature of The Great Divide and The Wolf.

Edouard Durand and Frederick Truesdell will be members of Joseph Weber's company in Alma, Where Do You Live?

In the cast of Mother, which opens at the Hackett to-morrow night, are Emma Dunn, Frederick Perry, Albert Latscha, Arthur Ross, David Rose, Minette Barrett, Marion Chapman, James Brophy, John Stokes, Justine Cutting, and Jane Corcoran.

Joseph P. Bickerton will produce a new comedy-drama, The House on the Bluff, at the National Theatre, Philadelphia, Sept. 12. In the cast are James Du Boy, Francis Yale, Duane Wagar, Helen Case, and Winona Shanon.

Gertrude Quinlan, who was featured in Miss Patsy, has been raised to the dignity of a star by H. W. Savage.

H. M. Horkheimer will star Etienne Giradot, the famous star of Charley's Aunt, who played his role in that production nearly three thousand times, in a new comedy now being written for him.

E. R. Edwards is in La Junta, Col., ill with tuberculosis. Mr. Edwards went to Denver last April, but has found no relief from the dread disease.

Emmett Corrigan is the latest addition to the cast of The Deep Purple. Jameson Lee Finney, Ada Dwyer, and W. J. Ferguson are the other members.

Roy Fairchild replaced Earle Browne in the part of Red Joclyn in Alias Jimmy Valentine, at Wallack's, last Wednesday night.

George M. De Vere, the blackface comedian, has begun his second season in James Forbes' comedy, The Traveling Salesman. Company B, under the management of Henry B. Harris, at the Lyceum Theatre, Rochester, N. Y., on Labor Day.

Sammy Ronan, who played united time in his single act last season, is now playing Slivers Mason in George Ade's Just Out of College company.

Max Schmidt and his band, the White and Gold, which is composed of the members of the orchestras of the Klaw and Erlanger theatres, gave a week's musical festival at Midland Beach last week. Saturday was children's day.

Currie and Miller have made a one-night stand out of their theatre, the Richmond, at Stapleton, Staten Island. The season opened Saturday with Mrs. Wiggs of the Cabbage Patch.

Robert Hilliard's company in A Fool There Was, includes Virginia Pearson, Stella Archer, Winifred Burke, Little "Boots" Wurster, Lillian Collins, Virginia Pope, Berton Churchill, Edwin Holland, George Clare, Horace Mitchell, Edward Clare, W. C. Bristol, Frank Russell, Le Roy Johnson, and Charles W. Haskins. The season opens at the Nixon Theatre, Pittsburgh, Sept. 12, with Brooklyn to follow.

Charles Richmond joins the all-star cast of Jim the Penman, when it opens its regular season in Philadelphia, Sept. 12. Florence Roberts will also rejoin the company at Philadelphia.

Alec Francis has been engaged by Jesse Lasky for the Englishman in On the Housetop.

Ida Haverly, daughter of Mrs. Jack Haverly, has arranged to continue her mother's business of the Cold Cream Jack Haverly at the same address, 208 West Forty-second Street, New York. Miss Haverly unquestionably will have the support of the many friends of her mother, who patronized her so liberally in the past.

Mrs. H. O. Rockefeller has presented Emma Carus, who is now appearing in New York at the Casino in Up and Down Broadway, with a large water color portrait of herself painted by the donor. The painting is to be hung in the lobby of the Casino.

Ernest Lynch has been transferred from the management of the Corning Opera House to the Jefferson Opera House, at Auburn, N. Y. His successor at Corning will be Frank L. McGovern, formerly of Corning but recently treasurer of the Opera House at Sharon, Pa. James Kelly, who has been treasurer of the Corning Opera House, will go to Sharon, Pa., as treasurer.

Harry Thomson is meeting with much success in his new vaudeville sketch.

A divorce has been granted to Mary Blythe Daly, the wife of Arnold Daly. She retains the care of their daughter.

Wilson Melrose, a well-known stock leading man, with large followings in Boston and Philadelphia, has replaced Walter Hampden in the number one The City company. Mr. Melrose was leading man in His Name on the Door for a short time last season.

The Hayes Sisters, Lillian and Fannie, have been engaged as principal boy and girl with the Duncan Clark company. They will do their Parisian dancing specialties also.

Blanche Walsh will appear at the Garden Theatre in October in Barbaresa, by J. Hartley Manners.

A. H. Woods will have four companies out in The Girl in the Taxi this season. The number one company will follow Seven Days at the Astor.

In Viola Allen's company in The White Sister this season will be Minna Gale, F. C. Mosley, Belle Chippendale Warner, James O'Neill, Henry Stanford, Fanny Addison Pitt, William Garwood, Dwight Dana and Joseph Carducci.

Gustav Hartzheim, last season at the Irving Place Theatre, will have a role in Henry W. Savage's production of Con and Company, the adaptation by Oliver Herford of Theodore and Company, a French farce by Armont, Nancy and Gavault.

Davenport (David) Marshall has been engaged by Rodriguez and Savino to play the leading roles in their company, which opens at San Juan, Porto Rico, Sept. 20. The repertoire comprises Candida, Ghosts and The Spanish Student. Mr. Marshall sailed for San Juan Sept. 3, on the *Carolina*.

Arthur Wooley has been engaged for the Southern Merry Widow company, playing Nish.

Helen E. Ross has signed again this season for Lena Rivers, under the management of Thomas H. Sewell.

Thurlow White has been engaged to play the juvenile role with Harry Clay Blaney in The Boy from Wall Street.

Mr. and Mrs. Sager Dean (Lillian Hale), who until recently were appearing in Mr. Dean's playlet, The Phantom Rival, have retired temporarily from the profession and are living in their beautiful home among the foothills of Marin County in San Rafael, Cal. Mrs. Dean is studying vocal music in preparation for entering a new field in the profession. Mr. Dean is polishing off his new drama called Bubbles. Mrs. Dean's mother, Mrs. M. H. Emery, will make her home with them.

Charles E. Colby and Georgia Gardner, who were quietly married last April, will appear hereafter on the same vaudeville bills.

Bessie O'Byrne has sold one of her light operas to the Witmark Brothers, and another, Her Ladyship, with lyrics and music, written by the author, is under negotiation. The actress has sold also four lullabies, which will be out in a song cycle about Sept. 15. They are slumber songs of the North, South, East, and West. The same publishers have bought two sketches from the actress as vehicles for songs.

After a particularly successful season with the Electric Park, San Antonio, Tex., Charles Sasseen left Aug. 22 for Texarkana to assume management of the Grand Opera House in that city. Texarkana is particularly fortunate in securing him, as he is as well known as any amusement man in Texas. For many years he was connected with the Grand Opera House, San Antonio. Last season he managed a theatre in Waco, and built up a big business. Mr. Sasseen was appointed by Ehrlich Brothers and Coleman to manage the Grand Opera House at Texarkana, Tex., to succeed Clarence Greenblatt. Ehrlich Brothers and Coleman Company have theatres in Shreveport, La.; Baton Rouge, La.; Monroe, La.; Alexandria, La.; Texarkana, Tex.; Jackson, Miss.; Natchez, Miss., and Yazoo City, Miss.

Marcus La Blanche and Benjamin Scoville are one and the same person, the former being a stage name only. Mr. Scoville's play on Saul is a five-act tragedy, taken from the Old Testament, and is not to be confounded with the same name in the New Testament. Mr. Scoville writes this to THE MIRROR because one biblical scholar was disappointed because he did not introduce the conversion of Saul in the play. He is to give the play in reduced form as a reading later.

Who's Who in Music and Drama is the latest theatrical publication. It is to be published by H. S. Hanaford. The editor is Dixie Hines. The volume will contain the biographies and permanent addresses of more than 10,000 prominent players in the dramatic field, opera singers, concert singers, musicians, vaudeville artists, composers, conductors, playwrights, managers and dramatic critics, it is said.

The unfortunate accident on Surf Avenue, Coney Island, last Summer, in which Billie Burke's automobile ran down Adolph Cucurullo, a child of seven years, has resulted in a bill of $1,200 for Miss Burke.

Muriel Kieth, daughter of Royston Kieth, said to be an English actor, committed suicide by throwing herself in front of an electric car in Richmond, Va., Sept. 1. Miss Kieth had been employed at the Virginia State Fair.

The Shuberts will produce a new play called Keeping Up Appearances, by Butler Davenport.

Charlotte Leslay is the latest addition to the cast of Alma, Where Do You Live?

The first performance of H. W. Savage's production of Con and Co. was given at the Belasco Theatre, Washington, last night. Maude Odell, Harry Stone, William Burress, Ben Hendricks, Grace Franklyn, Nelly Roland, Susette Gordon, Gustav Hartsheim, Charles F. McCarthy, Gilbert Douglas, Tom Walsh, James H. Morrison, F. T. Leaming, and James Harding are in the cast.

Pilar Morin will give a matinee of L'Enfant Prodigue at the Liberty Theatre, Friday, Sept. 9.

Jack Barrymore stopped further speculation as to the date of his marriage to Katharine Corri Harris by marrying her on Sept. 1. The ceremony took place in St. Francis Xavier's Church, in West Sixteenth Street, and was performed by Father Thomas S. Harlin. The couple will live with Mr. Barrymore's sister, Ethel Barrymore (Mrs. Russell G. Colt), till the close of Mr. Barrymore's engagement in The Fortune Hunter at the Gaiety.

The Slim Princess opened at the Star Theatre, Buffalo, Sept. 5, under Charles Dillingham's management. The musical comedy is by Henry Blossom and Leslie Stuart. Elsie Janis is the princess. Others are George Parsons, William Pruette, Sam Collins, Harry Pilcer, Ralph Nairn, Julia Frary, Florence Morrison, Kate Wingfield, and Gertrude Des Roche.

Dick Bernard, brother of Sam Bernard, will tour this season in The Girl Behind the Counter under the management of Lew Fields. In this same musical play Mr. Fields appeared two years ago at the Herald Square.

Joseph M. Weber has engaged George Loane Tucker for the comedy role of Picquart in Alma, Where Do You Live? which opens on Sept. 26 at Weber's.

Maude Odell, Nelly Roland, and William Burress have been engaged by Henry W. Savage for roles in Con and Co., Oliver Herford's American version of Theodore and Co.

Ferdinand Torriani, the vocal instructor, took to Europe in his party Clara Strong Tuthill, one of his pupils who sang at the Kurhaus, Scheveningen. She appeared there with the Berlin Philharmonic on Aug. 23. Such an event is a signal honor not only for Miss Tuthill but for Mr. Torriani, with whom Miss Tuthill has studied for the past five years. Her entire preparation for grand opera has been made under Mr. Torriani's instruction.

Oscar Hammerstein has engaged Annabelle Whitford for his company in Hans, the Fluteplayer. Other members already engaged are Sophie Brandt, Harry Cooper, and Irving Cooper.

Blanche Bates has arranged for a benefit for the Ossinning, N. Y., Hospital at the Olive Opera House, Ossinning, Sept. 12. David Warfield and Frank Worthing will take part. Miss Bates is a Summer resident of the town.

Port Arthur, Tex., is to have a new vaudeville theatre. It will be built by Captain Tyrrell, of Beaumont.

May Bronte, a Brooklyn girl, will alternate with Nanette Flack in the prima donna role at the Hippodrome.

Berton Churchill will be Robert Hilliard's new leading man in A Fool There Was. Virginia Pearson will be the new vampire woman and George Clare will be the butler in the same play.

Mrs. George Cornwallis-West, formerly Lady Randolph Churchill and before that Jennie Jerome, of New York, has written a new play, as yet unnamed, which Charles Frohman may produce. Mrs. Cornwallis-West feels that the play has a message to New York society women.

A son was born to Mr. and Mrs. James McElhern (Edna Reming) and grandson to Percy Plunkett, in Chicago, Aug. 18. Mr. Plunkett is already planning to teach the youngster, when he is big enough, to catch swordfish, a fact which Mr. Plunkett is anxious that Charles Young and Arthur Aiston should know.

Mrs. James Gordon Flannigan (Edith C. Gordon) has resigned from the cast of The Lottery Man, in order to be with her little son another year before placing him in Captain Wilson's military school. She will remain in stock work.

J. Francis Dooley and Corinne Sayles have been engaged by Daniel V. Arthur to support Marie Cahill in the new Avery Hopwood-Silvio Hein musical comedy that has not yet been named. Mr. Dooley will be the principal comedian. In order to accept this engagement Mr. Dooley and Miss Sayles had first to secure their release from a contract that called for their appearance for two years in the European music halls beginning in September.

Jane Grey will be a member of David Belasco's The Concert company, opening at the Belasco, Oct. 4.

The Washburn Theatre in Chester, Pa., has been entirely renovated by the proprietor, Leon Washburn, who purchased the house last Winter from Thomas Hargreaves. He has put in new chairs, installed a heating plant and added several new dressing-rooms. The season opened Sept. 1 with The Newlyweds and Their Baby. Succeeding attractions include The Blue Mouse, Happy Hooligan, The Sixth Commandment, and Paid in Full. Mr. Washburn is a member of the Eastern Managers' Association.

Three open-air performances have been given by the Irving Stock company, of Cincinnati, O., under the auspices of the Antituberculosis League, for the benefit of the Day camp and the branch hospital.

Cohan and Harris will operate five theatres and eleven companies this season. Their theatres are the Grand Opera House, the Gaiety, the new George M. Cohan Theatre, the Park Theatre at Youngstown, O., and the Colonial at Akron, O.

Grace Merritt is winning praise wherever she appears in the title-role of The Blue Mouse, which the Shuberts are sending to the Pacific Coast this season. The company opened Aug. 15 to a crowded house, and fine business and pleased audiences are reported continually ever since. The company will play St. Paul early in September, which will be Miss Merritt's third appearance in that city. She is quite popular in that city.

Frank F. Fisher and wife, Regal Haven, have made an addition to their act by engaging Mae Henry, a dainty little ingenue, and will be known hereafter as Fisher, Haven and company. They will open in Philadelphia the second week in September and then work their way to the coast.

THE SHUBERT ATTRACTIONS

THEY ANNOUNCE THEIR REGULAR ENTERPRISES AND THOSE IN WHICH THEY HAVE INTEREST.

More Than Fifty Dramatic and Musical Companies Under Their Direct Management—An Imposing List of Stars and Other Attractions for the Present Season.

The plans arranged by Lee and J. J. Shubert for the season of 1910-1911 indicate remarkable activity on their part. More than fifty companies, many of them headed by prominent dramatic and musical stars, will be offered under the Shubert management.

The musical and dramatic productions included in the following list are only those under the direct Shubert management. In addition to these the Messrs. Shubert are also interested in all the companies announced under the management of Lew Fields and of William A. Brady, Ltd., as well as in various other productions with which their names are not publicly connected.

E. H. Sothern and Julia Marlowe will again head the list of independent dramatic attractions. Their repertoire will include, in addition to their list of Shakespearean offerings, a new production of Shakespeare's Macbeth. Mr. Sothern for the first time assuming the role of Macbeth and Miss Marlowe appearing as Lady Macbeth.

Madame Nazimova will add two new plays to her repertoire: The Fairy Tale, by Arthur Schnitzler, which she will present for the first time in the English language, and Sudermann's Johannisfeuer. She will also be seen in two of her Ibsen successes—Little Eyolf and A Doll's House. Madame Nazimova will make a tour to the Pacific Coast before returning to New York for her annual season at Nazimova's Thirty-ninth Street Theatre.

Maxine Elliott will begin the season at her own New York playhouse, presenting The Inferior Sex for a limited engagement of two weeks. She will then go on tour until the holidays, when she will return to New York to be seen in a new play. Miss Elliott will play in London next Spring, it is announced.

Mary Mannering will continue her tour in A Man's World.

Bertha Kalich will open her season in a new American drama by Samuel Shipman, entitled The Woman of To-day, with a supporting company including Charles Millward, Isabel Lamon, John Findlay, Frances Nordstrom, Earl Ryder, Edward McWade, Emily Wakeman, William Henderson, J. K. Hutchinson, Harry L. Barker, Frederick Roberts, Joseph P. Winter, Mathilde Boring, and Frank Dawson. Later she will be seen in Youth, translated from the German of Max Halbe by Herman Bernstein, and in Sold, translated from the Russian of Georg Erastov by Mr. Bernstein.

Marietta Olly, who has been abroad seeking a new play, has cabled the Messrs. Shubert that she has found an ideal vehicle. She will be seen in this and also in Henri Bernstein's The Whirlwind.

William Faversham will return to New York for a preliminary season in The World and His Wife, which will be followed by a New York production of Sir Arthur Conan Doyle's new play, The House of Temperly.

John Mason will go on tour for six months in The Witching Hour, after which he will return to New York to be seen in a new play by George Broadhurst, entitled The Price.

Harry Conor and Mabel Barrison will go on tour in Lulu's Husbands, surrounded by a company including Margaret Sayres, Fanchon Campbell, Sophie Tucker, Mae Carlisle, Edward Haron, Riley Chamberlain, Thomas Delmar, James Wright, H. S. Sargent, Henry La Mott, Frank Daniels, Jr., and Harry Sargent. Lulu's Husbands will also be presented by a second company, which includes Julie Ring, Louise Dempsey, Charlotte Hicks, Myra Bachelder, Owen Baxter, James Norval, Charles Williard, Charles Eastwood, and Neal Burns.

Cyril Scott will go on tour with the original company in The Lottery Man, Helen Lowell continuing in the role of Lizzie. A second Lottery Man company will include Lucia Moore, Edwin August, William Roselle, George Roberts, Saidee Harris, Florence Robertson, Vivia Ogden, May Donohue, and Fred Galvin. A third Lottery Man company, to tour Northern territory, includes Emma Chase, Francis J. Giffen, Joseph Yanner, Francis Learned, Lenora Halstead, Mae Estelle, Caroline Lee, Helen Davidge, and Grant Clarke. A fourth Lottery Man company, for South and Southwestern territory, will be headed by Paul Gilmore.

Florence Roberts, Theodore Roberts, and Charles Richman are among the stars who will appear in Jim the Penman for a limited road tour. Miss Roberts will then be starred in a new play by Edward Sheldon, entitled The Murder.

George Fawcett will go on tour in The Great John Ganton and a new play entitled The Fighter. The latter piece is dramatized by Hilliard Booth from Albert Payson Terhune's novel, Caleb Conover. Mr. Fawcett's supporting company will include Ann Cleveland, Louise Marshall, Florence Glenn, Frank Wilcox, Royal Byron, Lucius Henderson, George Warrington, Louis Bresson, Charles A. Gay, and Samuel Godfrey.

There will be three companies in Clyde Fitch's The City. The original company will be headed by Wilson Melrose and will include Tully Marshall, Mary Nash, Eva Vincent, A. H. Stuart, Edward Emery, and George Howell. The second company will include Matt Snyder, Norman Hackett, Rose Snyder, June Mathis, Jeffrey Stein, Jack Drumeir, Lucile Gardner, R. R. Neil, Anne Huber, Willis Martin, and Cortland Van Dusen. The members of the third company are M. H. Harriman, Sam Hardy, Josephine Sheppard, Elise Scott, Marion Hutchins, Noah Beery, Dora Booth, John Beck, and Edna Hill.

Clyde Fitch's The Blue Mouse will go on tour with Grace Merritt, Wilton Taylor, Inda Palmer, Guy D'Ennery, Gwendolyn Brooks, John Hyne, Gordon Mendelssohn, W. E. Raynier, Earle Wright, Manuel Alexander, E. F. McClellan, Mary MacGregor, Doris Kraker, and John Dunne.

Charles Cherry will return to the Shubert management again in a new play.

Minnie Dupree will again be a Shubert star, appearing in The Lady from Oklahoma, a new play by Elizabeth Jordan, to be presented for a run in New York.

Boots and Saddles, by Eugene Walter, will be an early production, and the cast will include Leo Donnelly, Augustus Balfour, Augustus Phillips, Ruth Allen, E. J. Blunkall, William J. Bowman, Jerome Strom, Ann Archer, and Macey Harlan. Later in the season, in conjunction with Mr. Walter himself, the two latest plays by that author will be produced. The Assassin, a psychologic problem, will come first, and will be followed by The Trait Unspeakable, a drama based on the white slave traffic.

The Family, by R. H. Davis, is a new play of domestic life which will have an early presentation.

Keeping Up Appearances, a new play by Butler Davenport, will also have an early opening on Broadway.

The musical attractions to be presented under the direct management of the Shuberts will range from the revival of The Mikado to the latest thing in American musical comedy, and will also include American presentations of notable German and English successes.

Owing to the success of the all-star revival of The Mikado, the Messrs. Shubert have induced Fritzi Scheff to open the season with a brief tour in this comic opera. Her supporting company will include Corinne and Digby Bell, as well as Kate Condon, Arthur Cunningham, Herbert Waterous, Frank Rushworth, Charles Arling, and Grace Kennicut. Madame Scheff will return to New York about holiday time and will then be seen in the new musical version of Trilby, by Joseph Herbert, with music by Victor Herbert.

Sam Bernard will appear in a new musical comedy by Mark Swan and Edgar Smith, entitled The Duke's Understudy. The lyrics are by Mr. Swan and Edward Madden and the music is by Ben Jerome and Louis A. Hirsch. Mr. Bernard's supporting company includes Amelia Summerville, Winona Winter, Adele Rowland, George Anderson, Louis Harrison, and Lottie Kendall. The piece is being staged by Sidney Ellison, the English stage director, who has come to this country especially to stage Shubert musical productions.

Lulu Glaser is to be starred in The Girl and the Kaiser, adapted from the Viennese success, Die Forster-Christ'l. The music is by George Jarno, and Leonard Liebling has made the American adaptation from the original book by Bernhard Buchbinder. Her supporting company will include Edith Decker, Amelia Stone, Flavia Arcaro, Niel McKay, Melville Stewart, Bertram Gresby, Joseph Phillips, Louis Foley, and John Slavin.

James T. Powers will resume his tour in Havana, with a company including Ernest Hare, Helen Darling, Hattie Arnold, L. Andrada, Geraldine Malone, Lois Graham, Cecile Mayo, Charles Prince, George Odell, Arthur Demers, Gunnie Davis, and Lillian Faubrer. Mr. Powers will return to New York early in January and will then be seen in a new musical comedy entitled The Astrologer.

Frank Daniels will go on tour in The Belle of Brittany, supported by Christine Nielson, Emma Francis, Annie Meyers, Melvin Stokes, Ernest Woods, Charles Bingham, L. Espee, and Louise Rother.

The Girl and the Drummer, a musical version of George Broadhurst's What Happened to Jones, with music by Augustus Barrett, will be another musical attraction to have an early New York premiere. The cast for this piece will include Herbert Corthell, Elsa Ryan, Phil Riley, Marie Flynn, Jeffreys Lewis, Norma Brown, Hana Robert, Kitty Baldwin, John Peachy, Belle Gold, Bernard Dillon, and Robert Milliken.

A new Viennese operetta, entitled The Barefoot Dancer, will be presented in November with a cast in which will appear Ruth Peebles, Josie Intropodi, Harry McDonough, and other favorites.

The Glassblowers, the latest comic opera by John Phillip Sousa, the libretto of which is by Leonard Liebling, will be produced in November.

The Love Waltz is another new musical comedy which will be seen during the Winter. Ida Brooks Hunt has been especially engaged to originate the leading soprano role. The Prince of Morocco, an Oriental opera of unusual beauty, will be another offering new to New York.

The Balkan Princess, running at the Prince of Wales Theatre, London, will have its premiere on Broadway in November and will be the starring vehicle for Louise Gunning, who has not been seen in New York since her stellar engagement in Marcelle, at the Casino.

Eddie Foy and Emma Carus will go on tour in Up and Down Broadway at the conclusion of their present engagement at the Casino.

Madame Troubadour, a Parisian vaudeville in three acts, will be seen early in October. Among those in the company are Grace La Rue, Georgia Caine, Doris Goodwin, Anna Wheaton, Ethel Keller, Martin Brown, Joseph Herbert, Charles Angelo, and Van Rensselaer Wheeler.

Bailey and Austin will be starred in a production of The Aviator Girl. Leading members of the supporting company will be George Paunceforte, D. L. Don, Franklin Jones, Evan Baldwin, Louis Francklyn, Harriet Standon, Zelma Rawlston, Vivian Prescott, and Laura Jaffray.

Other musical pieces accepted for production are Madame Flirt, Menki, a new Chinese opera, and The Wash Girl.

HENRY W. SAVAGE, INCORPORATED.

Papers of incorporation were filed Aug. 31 with the Secretary of State at Albany for Henry W. Savage, Incorporated, the capital stock being $500,000, paid in, and the purposes of the company the conduct of a general theatrical business. In this new corporation have been merged the Castle Square Opera Company and all the personal theatrical interests, both musical and dramatic, of Mr. Savage, in the latter category being included his European interests, which have been conducted chiefly under his personal name.

The officers of the new corporation are: President, Henry W. Savage; vice-president, J. Adams Brown; secretary, Harry J. Ridings; treasurer and general manager, Madison Corey. The directorate comprises Henry W. Savage, J. Adams Brown, W. A. Brooks, Thomas J. Burke, Madison Corey, and Harry J. Ridings.

Mr. Savage is the holder of the controlling interest in the company and will continue to give his personal attention to all productions.

Coincidently with the new business order Mr. Savage will institute a profit sharing arrangement not unlike that introduced into the United States Steel Company by Andrew Carnegie. The executive and production forces in Mr. Savage's employ will become participants in the benefits, the idea being to give opportunity to the employees of this permanent class to become holders of stock in the corporation, in addition to sharing directly in each season's profits.

FROM CHICAGO TO NEW YORK.

George W. Lederer is once more a New Yorker. With his new business partner, H. H. Frazee, the former manager of the Casino, has transferred his headquarters from Chicago to New York, opening offices at the Forty-fifth Street Exchange, at 145 West Forty-fifth Street, from which centre the managers hereafter will direct the tours of their productions, including Madame Sherry, now at the New Amsterdam Theatre; Jumping Jupiter, in which they are presenting Richard Carle at the Cort Theatre, Chicago, and A Ladies' Man, a new Hauerbach-Hoschna piece, in which they are shortly to present Victor Moore.

BROOKLYN AMUSEMENTS.

Gus Edwards presented School Days at the New Court Theatre with Herman Timberg as the star, who won approval with his excellent singing and unique dancing. The cast is made up of clever singing and dancing comedians and young and pretty girls, who have good voices and know how to use them. Anna Wilkes also won hearty applause with her "Lucy Anna Lu." Excellent performances were also given by Harry Prescott, Daniel Murphy, C. P. Walsh, E. Hefferman, Sid Marion, Alma Bauer, Evelyn Downer, Elmira Evans, Viola Evans, Edna Laurence, and Dolly Dupree.

Corse Payton Stock company received a rousing welcome last week when they began a new season at the Lee Avenue Theatre. The play was His House in Order. Louis Leon Hall in the role of Hillary Jesson, the part created by John Drew won approval, as did Minna Phillips, who played the part of Nina. Clifford Stork as Filmer Jesson, the misguided husband, was exemplary. Grace Fox as Geraldine, Charlotte Daniel as Mrs. Ridgley, Lee Sterrett as Ridgley, Sr., George Fisher as his son, Joseph Girard as Major Maurwarde, and Ethel Milton were also efficient in their respective roles.

A. H. Woods Productions company presented for the opening week at the Liberty Theatre Henri Bernstein's play, The Thief, with James A. Henan and Selmo Herman in the cast. Selma Herman in the role of Marie Louise Voysen won approval. James A. Heenan gave a forcible portrayal of Richard Voysen, the husband. Robert W. Smiley as Raymond Lagardes, Lyna Osborne as Gondoin, Helen Courtney and Earl McLellan were also much appreciated.

The Spooner Stock company presented for the second and last week of their engagement at the Grand Opera House Edwin Milton Royle's comedy, My Wife's Husbands. Edna May Spooner acquitted herself with great credit as the sprightly divorcee Gwendolen Winston. Augustus Phillips was also congenially fitted in the role of an anti-divorce enthusiast, who finally succumbs to the charms of Miss Winston. Harold Kennedy as one of the woman's husbands was also heartily received. Arthur Byron was capital in the role of the much married father of Miss Winston's husband. Olive Grove, Thaddeus Gray, P. S. Bartlett, Philip D. Quinn, Irving Lancaster, and Katherine Francis also handled their respective roles in a competent manner. The play was handsomely staged and well presented.

Brooklyn's favorite vaudeville house, the Orpheum, opened for the season, and offered a bill of excellent quality headed by Mlle. La Gai, who scored a decided hit with her finely acted pantomime, The Carnival of Roses. Harry Lester, "the Jovial Jester," was very amusing, and in his imitations of well-known actors showed remarkable talent that won appreciation. Charles Leonard Fletcher and company presented a comedy sketch called Nerve, and scored a decided hit, as did Charles and Fannie Van. Others on the bill were Beatrice Ingram and company, Avery and Hart, and Bobby Pandor and Brother, strong men, and the vitagraph pictures.

The New Brighton Theatre, Brighton Beach (Dave Robinson), presented week Aug. 29 a bill, every number of which is really a headline. Mlle. Bauci, formerly premiere danseuse at the Metropolitan Opera House in a series of dances, headed the bill and scored a decided hit. Harry Breen "the Extemporaneous Comedian," kept the audience in roars with his songs. Mae Melville and Robert Riggins in Just a Little Fun, and Bert Howard and John T. Ray as the Cauzy Twins, were both excellent. The Two Pucks, who presented character songs and dances, scored heavily. Others on the bill were Julius Steger and company in The Fifth Commandment, Oakland and Thompson in Brother Officers, and Artie and Adele Nelson in Phantastic Phantoms.

Brighton Beach Music Hall, Brighton Beach (William Musard), offered a good bill week Aug. 29, the headline feature being Hersog's Horses. Nothing finer in the line of horse training has been seen here. A farcical skit called The Foolish Factory, headed by George Hickman, Jimmie Lane, Charles Edwards, Paul Linton, and the Six O'Connor Sisters kept the house in roars. Charles Bradshaw offered a farce called Fix in a Fix, and scored a decided hit. Others on the bill were De Renzo and La Due, Flying Trapeze Artists, Joe Browning and Al. Lavan, the Gillivatti Troubadours, the De Lane Opera Trio, and Yorke and Adams. The American vitagraph, with a series of new views, completed the bill.

CHARLES J. RUPPEL.

IN MEMORY OF SAM S. SHUBERT.

Lee and J. J. Shubert have had pictures of their brother, the late Sam S. Shubert, hung in the lobbies of all their New York city playhouses, in order to perpetuate the memory of the founder of the firm. It is the intention of the Shuberts to place these portraits in every theatre throughout the country which they control.

GARDEN THEATRE TO REOPEN.

A. H. Woods, who has leased the Garden Theatre, will open it Sept. 26 with The Pet of the Petticoats, by Stanislaus Stange. In the cast are Mlle. Dazie, May Vokes, Dallas Welford, Kathryn Osterman, Harriet Burt, James E. Sullivan and Charles Morrison.

LONDON THEATRE NOTES.

Sir Herbert Tree—The Man from the Sea—Record Attendances—Lena Ashwell Christens a Caravan—Exits and Entrances—Mary Magdalene—Recent Plays.

LONDON, Aug. 27.—As the time draws near for Sir Herbert Tree's appearance on Sept. 1, in Henry VIII, the interest in the production increases. The initial performance is to begin at 7 o'clock, mainly for the benefit of critics. As the three acts, even with their total of thirteen scenes, will not occupy more than three hours; this will give commentators plenty of time to compose masterly screeds for the morning publications. Such consideration for the press is unique. It will hardly become a practice, as a prejudice exists in the public mind against hurrying through dinner and against postponing dinner entirely until after the theatre.

Cecilia Loftus, who was to have appeared in J. E. Vedrenne's production of W. J. Lock's The Man from the Sea, on Sept. 20, has had to resign from the cast on account of illness. Mr. Vedrenne plans to present Miss Loftus later in another play. Meanwhile Nina Boucicault will take the vacant position in The Man from the Sea. The rest of the cast includes Robert Loraine, A. Vane-Tempest, Dawson Milward, Arthur Lewis, Jules Shaw, Gerald Merrieless, Edward T. Rae, Frederick Worlock, Gladys Gaynor, Olivia Elton, and Beryl Faber.

Gerald du Maurier's support in Nobody's Darling, which will be produced on Sept. 3 at Wyndham's, includes C. Aubrey Smith, Hubert Druce, Ernest Thesiger, Lydia Bilbrooke, and Athene Seyler.

Our Miss Gibbs, which is about to be produced in New York with a number of English actresses in the cast, has plenty of ardent admirers in London. One girl has put herself on record as having attended 111 performances at the Gaiety. By this time she should be fairly well acquainted with most of the scenes in the play and able to recognize a few of the musical numbers when she hears them outside the theatre. Stimulated by this heroic deed, a man announces that he has been to The Arcadians on an average of four times a week for a year. Next!

Lena Ashwell has again reminded the public of her existence by christening a caravan of the Women's Imperial Health Association. Her husband, Dr. H. J. H. Simson, is a member of the Executive Council. This caravan will tour the Thames Valley to Bath, stopping in various towns to deliver hygienic lectures especially for women.

While Fred C. Whitney has arrived in London to supervise his production of The Chocolate Soldier at the Lyric, numerous others have set sail for America. Charles Frohman is the chief exporter of dramatic commodities. For his American productions of The Dollar Princess, The Arcadians, and Decorating Clementine, the *Campania* carried Daisy M. Hay, Hilda Vining, Alice Russon, Vernon Davidson, Harold Vicars, and G. P. Huntley. Billie Burke went on the *Adriatic*, and W. H. Denny took passage on the *Philadelphia* to join the Madame X company under Henry W. Savage.

Alexander Teixeira de Mattos has translated Maurice Maeterlinck's Mary Magdalene into English. The play is to be produced privately in London a few times this Winter, but probably no attempt will be made to get it by the censor for a public production. Rumor says that there would be some difficulty in this, any way.

On Sept. 5 a new comic opera will be given at the Empire, Swindon. It is called The Queen of the Fair. The company includes Arthur Reynolds, Albert Chapman, Mercedes Dalmada, and Rosa Maie.

Madame Tetrazzini, whose peppery remarks concerning the Metropolitan and Mr. Hammerstein in New York have amused us even across the Atlantic, has been engaged for a concert on Sept. 24 at the Crystal Palace. Her course seems to be as fiery as a temperamental nature could desire.

Theatres recently have all reported crowded houses. The King's Romance, by E. Vivian Edmonds, at the King's, Hammersmith, is so good that it is worth improving. Haidee Gunn in the leading role plays with charm and intelligence. Three men—Arthur Estcourt, Leslie Lingham, and John Dunbar—assist in developing a very effective and, at times, powerful story.

Hoodman Blind, at the Kennington Theatre, is a revival of Henry Arthur Jones and Wilson Barrett. It is a staunch old melodrama, with plenty of breadth and elementary humanism. Its success should satisfy even the most fastidious critic that melodrama of the right kind has its proper place on the stage.

The Bishop's Son, Hall Caine's new version of The Deemster, which was produced at the Grand, Douglas, Isle of Man, on Aug. 15, was evidently more successful than an earlier dramatisation called Ben-My-Chree. Interested critics reported almost rapturously upon the production. The author appeared before the curtain to make a speech of thanks. Derwent Hall Caine played the title-role with earnestness, but without much individuality. W. F. Grant, Julian Cross, Matthew Boulton, George Mudie, and Verita Vivien supported him well.

JASPER.

INCORPORATION NEWS.

Several New Amusement Companies Formed and One Dissolved.

ALBANY, N. Y., Sept. 2.

Certificates of incorporation for the following amusement enterprises were filed with the Secretary of State this week:

H. B. Marinelli, Limited, New York city, to manage and control theatrical acts or productions, either vaudeville or others; to secure and furnish theatres. Capital, $5,000. Directors: Charles Bornhaupt, Sally Wollsteiner, Oscar Steimle, 1493 Broadway, New York city.

Riverview Amusement Company, New York city, to own, lease and manage theatres and parks and employ vaudeville performers, singers, etc. Capital, $5,000. Directors: Thomas H. Barron, Theodore H. Allers, 557 West 145th Street; Thomas C. Larkins, 154 Nassau Street, New York city.

L. C. Wiswell Company, New York city, to own, lease and manage theatres and similar places of amusement; to acquire, produce and dispose of plays and musical productions. Capital, $10,000. Directors: L. C. Wiswell, 1493 Broadway; Howard F. Kinsey, 601 West 138th Street; John J. Sullivan, 203 Broadway, New York city.

The Bristol Amusement Company of New York city has certified to the Secretary of State that it has increased its capital stock from $10,000 to $50,000. The incorporators are: George H. Bristol, Edward Butt, and Muriel E. Burrill, of New York city.

The People's Arcadia Theatre Company, of Buffalo, N. Y., has filed articles of voluntary dissolution. The directors are: J. Grafton Jones, John A. Pferd, and John McNeary.

MARIE COLOMBIER DIES.

Sarah Bernhardt's one-time friend and later bitter enemy, Marie Colombier, died in Paris Aug. 30. She was born at Auzances, in Creuse, in 1844. From the Odeon, where her beauty won her much fame, she went to the Ambigu. In 1880 she accompanied Madame Bernhardt on her first visit to America. The opening play was Adrienne Lecouvreur, Nov. 8, 1880, at Booth's Theatre, located at Twenty-third Street and Sixth Avenue. Mlle. Colombier played the Princess de Bouillon. On Nov. 10, when Frou-Frou was offered, Colombier appeared as the Baronne de Cambri. Nov. 15 she took the part of Olympe in La Dame Aux Camelias, following that up with Aricie in Phedre, Nov. 23; Berthe de Savigny in Le Sphinx, Nov. 25, and Sylvia in Le Passant, Dec. 4. The company, including Mlle. Colombier then went on tour, returning to New York for a final engagement in April, 1881, during which she played Valentine in La Princesse Georges. Mlle. Colombier's work was not commended by the critics. Her fame was not made by her acting, but by her publication of a vile attack on Bernhardt, which the latter replied to by a horsewhipping.

Marie had been engaged by Sarah for the American trip, replacing Sarah's sister, Jeanne, who was taken ill at the last moment. It was stipulated that should Jeanne recover sufficiently she should have her old place again. When Marie, on their return to Paris, was succeeded by Jeanne, she immediately wrote a scathing book called "Le Voyage de Sarah Bernhardt en Amerique," in which she held Sarah up to ridicule. This was followed by a vile book called "Sarah Barnum." Sarah, in her rage at the attack, publicly horsewhipped the ungrateful Marie, who was arrested and fined for her indecent writing. The book was suppressed. Mlle. Colombier, who was by no means a successful actress, then turned her attention to novel writing. Her fame, however, rests chiefly on the libellous "Sarah Barnum."

THE THEATRICAL SITUATION.

Notes and Rumors of Activities by Those in Opposing Aligament.

A special to the Philadelphia *Ledger* says that the Independents have secured control of the Savoy Theatre, Atlantic City.

The Leavenworth *Times* says that the People's Theatre in that city may be acquired by the Shuberts. The theatre property has recently been in the courts in a mortgage litigation.

In a special to the San Antonio *Express* from New York on Aug. 25, this was a statement of Albert Weis, manager of the American Theatrical Exchange, when told of the current reports in Texas: "There is no theatrical trust," said Mr. Weis, "and there will be no boycotts. We will not refuse bookings from Klaw and Erlanger, Frohman or any one else. There have been a lot of misstatements and mud-slinging. I am a native Texan myself, and I want to be set right. The National Theatre Owners' Association is not a party to any fight; its object is and has been to eliminate the necessity for a booking agency, enabling theatre owners and lessees to do business direct with the producers."

It is said that the working agreement entered into between the Syndicate and the Scott Theatrical Company will insure Richmond and other cities in Virginia the largest and best array of attractions in the history of the circuit.

A permanent stock company is to be operated at the Grand Opera House, Dubuque, Ia., by Charles D. Connelly. The season will begin on Sept. 15 and on the open dates Syndicate attractions will be played.

The Chattanooga *Times* felicitates the residents of that city on the conditions which make for competitive attractions at the Lyric and Albert theatres in that city.

J. J. Shubert; Congressman Joseph T. Rhinoch, of Kentucky, a prominent stockholder in the Shubert Theatrical Company; Charles M. Freidlander, of San Francisco; Herbert Duce, of Chicago, general Western manager for the Shuberts; Mort Singer, of Chicago, and Leonard Blumberg, of Chicago, the Shuberts' general Western inspector, are said to be traveling together in the West. They were in St. Paul, Minn., on Aug. 29.

TRULY SHATTUCK BANKRUPT.

A petition in bankruptcy has been filed by Truly Shattuck, who last week was at Hammerstein's Roof Garden. Her liabilities are $2,708, with no available assets. The debts date back for seven years. The creditors are: Owen Hitchins and Albert Balcom, $1,149, gowns; Redfern and Company, $345, gowns; Maison Violette, $185, gowns; Henri Bendels, $580, hats; William Reiman, $253, jewelry; Margaret Murtha, $132; J. Heindl, Jr., $25, gloves, and Joseph Hall, $39, photos.

WELSH SINGERS ON TOUR.

The Mountain Ash Male Chorus of twenty-seven artists, under the leadership of Prof. T. Glyndwr Richards, arrived in New York from Wales on the *Oceanic* of the White Star Line Saturday, Aug. 27, and opened with their initial concert at Ocean Grove, Sept. 5. They were in this country two years ago and had a successful tour through Eastern and Central States. D. J. Evans, editor of the *Republican*, Van Wert, O., has charge of their bookings and itinerary.

KEITH INVADES MIDDLE WEST.

By securing control of the Columbia Theatre, Cincinnati; the Mary Anderson Theatre, Louisville, Ky., and the Grand Opera House, Indianapolis, property valued at more than $3,000,000, B. F. Keith and E. F. Albee have extended their Eastern affiliations further into the West. The papers were signed by representatives of the Keith and Cox-Rinock firms in Cincinnati, Sept. 1.

LILLIAN RUSSELL SUED.

A suit to recover $5,000 has been instituted against Lillian Russell by a William Fitzgerald, of Schenectady, N. Y. Mr. Fitzgerald alleges that he was run down by Miss Russell's automobile on Aug. 6 and that he is still confined to his bed by internal, possibly permanent, injuries. At the time the accident occurred Miss Russell was visiting her sister, Mrs. Harriet Leonard Colburn, in Schenectady.

Facial "Make-up"

Irritates Your Eyes, Makes them Dull, Red and Weak. For Reliable Relief Try Murine Eye Remedy. You Will Like Murine.

SAID TO THE MIRROR.

JOHN LANE CONNOR: "Kindly allow me to make a statement regarding a false report recently circulated in New York and Chicago dailies of a bloody fistic encounter between Lloyd Bingham and myself. The altercation referred to took place between Mr. Bingham and the heavyman of our company, Clinton P. Ferry. I was not present at the time, and had absolutely no connection with it or interest in it. My only interest in the affair is a desire to engage in a fistic encounter with the malicious individual who has drawn my name into it."

FROM PULPIT TO STAGE.

Rev. and Mrs. Dudley C. Fosher have left a $1,200 Chicago parish to join a Western company in A Stubborn Cinderella. The ex-minister is variously a college president and a red Indian as plot demands, while his wife is in the pony ballet. Mr. Fosher rightly surmises that people will not understand or sympathize with his lapse from grace. The agent of this conversion, Charles F. Damerel, manager of the company, confidently predicts a future for his recruits.

THERESE, SEI NICHT BOESE.

Adolp Philipp opened his German Theatre, the Wintergarten Zum Schwartzen Adler, in East Eighty-sixth Street, Wednesday evening, Aug. 31, with the French musical farce, Therese, Sei Nicht Boese, by Paul Hevre, with music by Jean Briquet. In the company were Adolp Philipp, Willy Frey, Louise Barthel, Hansel Clasen, Willy Liebich, Margarethe Dams, Erna Keler, Max Agethy, Carl Frolich, and Frans Weller. The production is in German.

CURRENT AMUSEMENTS.

Week ending September 10.

ACADEMY OF MUSIC—Stock co. in Strongheart.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ASTOR—Seven Days—44th week—340 to 384 times.
BELASCO—The Lily—165 times, plus 2 to 10 times.
BIJOU—Vaudeville and Moving Pictures.
BROADWAY—The Summer Widowers—14th week—94 to 101 times.
CASINO—Up and Down Broadway—8th week—52 to 60 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Bright Eyes—43 times, plus 9 times.
COLUMBIA—Serenader Burlesquers.
COMEDY—Clara Lipman in The Marriage of a Star—24 times, plus 1st week—1 to 8 times.
CRITERION—The Commuters—4th week—22 to 29 times.
DALY'S—Baby Mine—24 week—16 to 24 times.
EMPIRE—John Drew in Smith—1st week—1 to 7 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—350 times, plus 33 to 41 times.
GARRICK—Love Among the Lions—8th week—29 to 36 times.
GLOBE—Bessie McCoy in The Echo—4th week 20 to 27 times.
GRAND OPERA HOUSE—Raymond Hitchcock in The Man Who Owns Broadway—150 times, plus 2 to 10 times.
HACKETT—Commencing Sept. 7—Mother.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 24 to 32 times.
HIPPODROME—The International Circus; The Ballet of Niagara; The Earthquake—1st week.
HUDSON—Closed Sept. 5.
HURTIG AND SEAMON'S—Phil Sheridan's Show.
JARDIN DE PARIS—Closed Sept. 5.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—2d week 6 to 13 times.
LIBERTY—The Country Boy—2d week—7 to 14 times.
LINCOLN SQUARE—Vaudeville and Pictures.
LYCEUM—The Brass Bottle—5th week—36 to 43 times.
LYRIC—Madame X—127 times, plus 1st week—1 to 9 times.
MAJESTIC—Vaudeville and Pictures.
MAXINE ELLIOTT'S—Closed Sept. 5.
METROPOLIS—Robinson's Crusoe Girls.
MINER'S BOWERY—Imperial Burlesquers.
MINER'S BRONX—Sam T. Jack's Co.
MINER'S EIGHTH AVENUE—Washington Society Girls.
MURRAY HILL—Star and Garter Girls.
NAZIMOVA'S 39TH ST.—Miss Petty—2d week—8 to 15 times.
NEW AMSTERDAM—Madame Sherry—2d week—8 to 15 times.
NEW YORK—The Arcadians—321 times, plus 2d week—8 to 17 times.
OLYMPIC—Reeve's Beauty Show.
REPUBLIC—Bobby Burnit—2d week—10 to 24 times.
SAVOY—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—Matinee.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—106 times, plus 17 to 25 times.
WEST END—William Hodge in The Man from Home—400 times, plus 9 times.
YORKVILLE—Vaudeville and Pictures.

For Nervous Women

Horsford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

VAUGHAN GLASER'S ENTERPRISES.

He Directs Several Notable Productions of Plays Whose Success Is Apparent.

Vaughan Glaser, who has come to the front as one of the foremost of producers in the popular-price field, closed the greatest stock season in the history of Rochester, N. Y., Saturday night, Sept. 3, and left with his high-class company immediately for Toronto, Can., where he opened his road season on Monday night, Sept. 5, presenting his latest and his greatest success The Man Between. This is a massive production with spectacular and imposing scenery, and is said to be the most impressive drama ever presented in Mr. Glaser's chosen field. The Rochester, N. Y., press was unanimous in declaring it among the five great plays of the decade.

Mr. Glaser also produced in Rochester and sent on the road his other equally great play, At the Mercy of Tiberius, called a sister play to St. Elmo. It is called "a sister play to St. Elmo" for the reason, perhaps, that it was dramatised from the book of its name written by the author of St. Elmo, Augustus Evans Wilson. This play had its opening at the Temple Theatre, Rochester, and began its road tour at Anderson, Ind., going thence to Indianapolis, from which point it is booked Southward. Reports from Indianapolis indicate that At the Mercy of Tiberius will repeat the success last season of St. Elmo.

From many points throughout the country Mr. Glaser has been importuned for return dates of St. Elmo, and so insistent has been this demand that he decided to send an all-star cast of this play on tour. All of his companies have been fitted out with new scenery and equipment, and every member of his different companies has been selected with the greatest care, so that the different roles will be in the best of hands.

During Mr. Glaser's Summer season of six weeks at the Temple Theatre, Rochester, he played to an aggregate of 120,000 persons, which is the record, it is presumed, of America in a city of 200,000 during the hottest season of the year. During the season he presented Cameo Kirby, Old Heidelberg, At the Mercy of Tiberius, All on Account of Eliza, The Man Between and Brewster's Millions. The plays The Man Between and At the Mercy of Tiberius scored the biggest hits.

DES MOINES.

State Fair Drew Many Visitors and Theatres Profited—The Week's Bills.

With the week of Aug. 29-4 the theatrical season began in earnest and record-breaking attendances marked the openings. Thousands of visitors were in the city for the State fair, which accounted for the unusual patronage.

Des Moines this year is open to all theatrical attractions controlled by the different managerial syndicates and organizations, and except for the vaudeville interests of William Morris, Inc., each faction has a house here.

The Syndicate is represented by Fosters; the Independents by the Auditorium; the National Stock Producing Managers' Association by the Princess; Orpheum vaudeville affiliated with all the other vaudeville interests, excepting those of William Morris, by the Orpheum; Stair and Havlin attractions are represented by the Grand, and the Sullivan and Considine vaudeville by the Majestic.

Burlesque has been dispensed with here. Two houses will be given over to the higher class legitimate drama; two houses devoted to vaudeville; one house given over to a permanent stock co., and one house devoted to plays at popular prices.

Thirty or forty smaller towns feed Des Moines, a fact which explains its advanced theatrical development for a city of 100,000 inhabitants.

The attractions for the opening week were as follows: Fosters, Rose Stahl in The Chorus Lady 28-31. Grand, The Show Girl 28-27; The Lyman Twins 28-31, and Billy Clifford 1-3. Auditorium, Mabel Barrison and Harry Conner in Lulu's Husbands 28-30; Harry Bulger in The Flirting Princess 31-3. Princess Stock, The County Chairman. Airdome, The Morning After the Night Before. Vaudeville at Orpheum, Ingersoll Park, Majestic, and Unique.

J. W. Helwick has been made a resident manager of the Auditorium.

H. M. HARWOOD.

MILWAUKEE.

Mrs. Fiske Greeted by Packed Houses—Morris' New Juneau Opened.

Remodeled and redecorated, the Davidson Theatre opend its doors Aug. 29 with Mrs. Fiske in Becky Sharpe, and a packed house greeted the opening performance.

Three headline attractions, and an otherwise excellent vaudeville bill, is greeting patrons of the Majestic this week. Robert Dempster, the late Alhambra favorite, made his first appearance since the elevator accident, which confined him to his bed several weeks ago. Outside of a slight limp Mr. Dempster appears to be as agile as ever, and in his monologue skit was given a warm reception. The balance of the bill is as follows: Gennaro and His Band, Lilly Lena, Zertho's Dogs, Ward and Curran, Welch, Mealy and Montrose, Murray and Lane, Ernst Scharff, and Henri French.

A good vaudeville bill, which is bringing good business, is on the boards at the Crystal this week. This pretty playhouse is certainly giving its patrons their money's worth this season. The acts are as follows: Aeroplane Girl, Six Juggling Normans, Holland and Webb, McGrath and Yeoman, and Harding.

The new bill at the Empress this week is of uniform excellence, and is pleasing good sized audiences. Among the acts are Hattie De Lare and co., Four Lubians, Six Momos, Phelps-Ouilcubine Trio, and the Bransoms.

The Queen of Bohemia is the opening attraction for the new season at the Gayety. It is one of the best burlesque offerings seen here in many a day. The opening night Mr. Mick, the popular new manager, was forced to make a little speech.

Miner's Americans are playing to good houses this week at the New Star.

The New Juneau Theatre opened 1, after being a full year in construction, and is said to have cost $200,000. Seating capacity 1,200. House will be managed by Joseph Oppenheimer and Joseph E. Reichert. William Morris will have exclusive booking.

L. R. NELSON.

TOPEKA.

Harry Bulger Opened the Grand—New Members for North Brothers' Stock Company.

With the opening of the Majestic Aug. 29 and the appearance of Harry Bulger in The Flirting Princess at the Grand on the same date, the theatrical season fairly started. The list of bookings for the Grand include Mrs. Leslie Carter, The Fourth Estate, and Miss Nobody from Starland. Other prominent attractions for the season are Margaret Illington, James K. Hackett, Louis Mann, Grace Van Studdiford, Maris Cahill, De Wolf Hopper, Frank Daniels, James T. Powers, and Sidney Drew.

North Brothers Stock co. will offer The Man on the Box as the initial bill at the Majestic, to be followed by A Gilded Fool, On Parole, and Pals. Orval Spurrier is the new leading man, and Ira Herring, who will play the heavies, and Thayer Jackson, lately with Charles Hanford, characters, are other new members of the co. Genevieve Russell returns as leading woman, and Ruth Robinson, who will this season be cast for the ingenue roles, Robert Hilliard, Albert and Edward Ferguson, and Clara Lamar are among last season's favorites who have been re-engaged. Robert Blaylock will direct the stage.

The Novelty opens 5, presenting vaudeville. Many of the best acts from the Orpheum Circuit will be seen during the season.

Roy Crawford will continue in the management of the Grand, and S. R. Wells and Jack P. Truitt will have charge of the Novelty and Majestic, respectively. J. R. Kearney, who was manager of the Novelty last season, will have charge of the booking office. All three houses have undergone extensive redecorating and refurnishing during the Summer. The outlook is for one of the best seasons in recent years.

C. C. North, who has been with his road attraction for several weeks, announces the engagement of Enid May Jackson and Jack Roseleigh for the leads for his Oklahoma City Stock co., which opens at the Metropolitan, in that city, in A Gilded Fool 18.

G. D. HOOD.

A FEW NEW PRODUCTIONS.

Margaret Illington, after two years' absence from the stage, returned to the footlights Aug. 26 in Tacoma, Wash., in her new play, Until Eternity. Edward W. Elsner adapted the play from the French drama, Jusque L'Eternité, on which Clara Morris' Miss Moulton was based.

At the Euclid Garden, Cleveland, O., last week a new dramatization of George Eliot's "Silas Marner," by Mrs. Bertha Sheafer, of Cleveland, was given by the stock company. The play is called Silas Marner.

Tar and Feathers, a new four-act comedy by Lewis B. Ely, was produced at the Suburban Garden, St. Louis, Aug. 28, by the stock company. In the cast were Joseph O'Meara, Walter Gilbert, Morris McHugh, and Edwin Boring. The play was the prize work in the play contest conducted by the Oppenheimers in the St. Louis *Times*.

Paoletta, a grand opera, by Pietro Floridia and Paul Jones, was the crowning feature of the Ohio Valley Exposition, which opened in Cincinnati, Aug. 29. The opera was superbly mounted. Madame Bernice Pasquali and David Bispham scored heavily. Ben Teal was general stage director. Managers, music publishers and composers from New York were present in abundance.

Daniel Ryan's season began Sept. 3 in Lowell, Mass., in a new play called The Black Fox.

Thomas Shea produced a new play, A Self-Made Man, at the Empire Theatre, Providence, R. I., Aug. 29.

AS YOU LIKE IT.

William A. Brady gave an open air performance of As You Like It, Friday night, on the grounds of the Deal Golf Club, West End, Long Branch, N. J., for the benefit of St. Mary's Roman Catholic Church. About a thousand persons were in attendance. Robert Mantell played Orlando. Others in the cast were: Jaques, Fritz Leiber; Banished Duke, Guy Lindsley; Adam, Alfred Hastings; Oliver, Henry Fearing; Duke Frederick, Oscar Pfefferle; Jaques de Bois, Mr. Baldwin; Touchstone, Edward Lewers; Sylvius, George Stillwell; William, Mr. Pfefferle; Corin, Hugh Jeffrey; Charles, Frederick Baldwin; Le Beau, Casson Ferguson; First Lord, Edwin Foos; Second Lord, Thomas Lear; Amiens (with songs), Mr. Ferguson; Rosalind, Marie Booth Russell; Celia, Agnes Elliott Scott; Audrey, Genevieve Reynolds; Phoebe, Virginia Bronson.

NEW THEATRES.

Boston is to have a new $200,000 theatre, to be located on Washington Street, near Ruggles Street, Roxbury. The seating capacity will be 2,400. There will be but one balcony and no boxes. The theatre will be known as the Victoria. William H. Bradstreet, president of the New England Amusement and Entertainment Company, is at the head of the enterprise.

South Bend, Ind., will have two new theatres the coming season. The Lyric, being erected by Henry B. and Elmer E. Strayer at a cost of $50,000, will open with vaudeville Oct. 15. The house will be on the Orpheum circuit. Count Charles de Lunden, son of Baron de Lunden, of Brussels, Belgium, and a graduate of Notre Dame University, opened a moving picture house in South Bend two weeks ago.

KOLB AND DILL AGAIN.

Clarence W. Kolb and Max Dill, the favorite comedians on the Pacific Coast, who recently announced their separation, may not be able to part. Nat A. Wagner, their former manager, asserts that the German comedians have damaged him to the amount of $23,000. He asks that they be forbidden to separate till the expiration of their three years' contract with him. He also asks for the return of money already advanced, and for damages sustained. Wagner blames Kolb, who intends to come to New York this Winter. The team had forced him to pay their bills and voted to increase their salaries from $300 to $500 a week, so Wagner claims. Judge Waste has continued the case for further hearing.

ARNOLD DALY ARRIVES.

On the *Bluecher*, which arrived Thursday, came Arnold Daly, who has been in Europe since last May. Mr. Daly plans to begin his season in New York about Oct. 15 in a repertoire of plays, including Candida, You Never Can Tell, and Arms and the Man, by George Bernard Shaw, in Paul Hervieu's Know Thyself, and Ibsen's Ghosts.

DATES AHEAD.

Received too late for classification.

ACROSS THE GREAT DIVIDE (Geo. W. Lyon, mgr.): Onaway, Mich., 5, Cheboygan 7, Manistique 8, Munising 9, Escanaba 10, Florence, Wis., 11, Iron Mountain, Mich., 12, Crandon, Wis., 14, Rhinelander 15, Prentice 16, Ladysmith 17.

BACHELOR'S HONEYMOON (Central; Gilson and Bradfield, mgrs.): Blind River, Ont., 8, North Bay 9, Cobalt 10, Sudbury 12, Port Arthur 14, 15, Fort William 16, 17, Dryden 19.

DOLLAR PRINCESS (Charles Frohman, mgr.): Chicago, Ill., Sept. 12—indefinite.

FAIRBANKS, DOUGLAS (William A. Brady, mgr.): Providence, R. I., 15-17.

FORBES STOCK (Gus A. Forbes, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.

LOVE PIRATE (Maurice M. Dorman, mgr.): Hoopeston, Ill., 6, Danville 7, Paris 8, Charleston 9, Mattoon 10, Olney 12, Princeton 13, Mt. Vernon 14.

MANN, LOUIS (William A. Brady, mgr.): Rochester, N. Y., 5-7.

PAID IN FULL (Wm. H. O'Neill, mgr.): Keene, N. H., 6, Brattleboro, Vt., 7, Bellows Falls 8, Claremont, N. H., 9, Newport, Vt., 10, Woodstock 12.

PEOPLE'S THEATRE STOCK: Chicago, Ill., Sept. 5—indefinite.

ROD'S PLAYERS (L. J. Rodrigues, mgr.): Darien, O., Aug. 12—indefinite.

SHANNON BROS. STOCK (Harry Shannon, mgr.): Kendallville, Ind., 5-10, Eaton, O., 12-17.

SHERIDAN, MABEL, STOCK: Chicago, Ill., Sept. 5—indefinite.

STAMPEDE, THE: Long Branch, N. J., 13.

NOTES OF VARIOUS ACTIVITIES.

Grace Atwell may be engaged for leading business in first-class production. Her address is 70 West Forty-seventh Street, this city.

Graustark (Eastern co.) played to a $986 house at Long Branch, N. J., on its opening night, Aug. 26.

REFLECTIONS.

Verne E. Sheridan, Richard Sterling, and Herbert Heywood are engaged by Tim Murphy, who opened in Atlanta Labor Day in his new play, Mr. Opp.

Dale Devereaux, Jr., canceled his contract with Rowland and Gaskell's The House of a Thousand Candles and is with Gilson and Bradfield's A Bachelor's Honeymoon (Central), making his second season with this firm.

Lawrence C. Knapp has been re-engaged by Charles Frohman for his original role in Arsene Lupin. The season opens in Newark, N. J., Sept. 12. Mr. Knapp has been spending the Summer at his home in East Orange, N. J., and in Tuftonboro, N. H.

Louis Hallett, who has been ill for three months, has returned to his office in the Knickerbocker Theatre Building.

The Upstart at Maxine Elliott's Theatre closed Saturday night. It opened the previous Thursday.

Raymond Gilbert will continue in vaudeville for the coming season. He opened Sept. 5 on Marcus Lowe's Circuit in Elizabeth, N. J., as Bad Bill in Una Clayton's Bad Man from Idaho.

The *Theatre Magazine* for September gives account of new plays to be produced and forthcoming managerial activities. One article gives sketches of the personalities of new dramatists who have lately sprung into prominence. "The Drama in India" is written about by H. A. Talcherkar, and "G. K. Chesterton's Toy Theatre" makes an entertaining story. Vanderheyden Fyles contributes an article entitled "Copyright Performances," and "More Secrets of the Dramatist's Workshop" again makes interesting reading. "The Deadhead and What He Costs the Theatre" is another contribution, and the regular departments are of their usual standard.

Herbert M. Horkheimer's initial production of the season was Paid in Full, which opened last Monday night. The play was purchased by Mr. Horkheimer from Wagenhals and Kemper for production in the principal one-night stands of the East and West. As has already been announced, Etienne Girardot will appear under Mr. Horkheimer's management this season in a new comedy. Mr. Horkheimer also has a number of vaudeville novelties in preparation.

Slumming, the new Von Tilzer-Madden-Hoffman musical play, will be produced Nov. 1 by A. H. Woods.

J. E. Dodson in The House Next Door will open at the Grand Opera House Sept. 19.

Nicolene Zedeler, a twenty-year-old girl, will be one of the violin soloists with John Philip Sousa in his trip around the world.

Charles Bradley will write a new play for Barton and Wiswell. Mr. Bradley is author of Her Son, now in Chicago.

Madame Kalich, in Samuel Shipman's The Woman of To-day, will be supported by Charles Millward, Isabel Damon, John Findlay, Francis Nordstrom, Earl Ryder, Edward McWade, Emily Wakeman, William Henderson, J. K. Hutchinson, Harry L. Barker, Frederick Roberts, Joseph P. Winter, Mathilde Boring, and Frank Dawson.

H. H. Witter, manager of The Bowery Detective company, purchased a fine home at St. Joseph, Mo.

Haney and Son in a Rube and Irish musical comedy act have just completed a successful engagement over Sun time and returned to Philadelphia, where they are being booked through Bart McCue.

Josephine Florence Shepherd is rehearsing Mrs. Rand in one of The City companies. Miss Shepherd will be remembered as the mother in Kreutzer Sonata with Bertha Kalish, and as Aunt Harriet for two seasons in The Road to Yesterday.

Married.

BARRYMORE—HARRIS.—John B. Barrymore to Katharine Corri Harris, in New York, Sept. 1.

HEINZE—HENDERSON.—Fritz Augustus Heinze to Mrs. Bernice Golden Henderson, in Brooklyn, Aug. 31.

LEFFLER—NEILSEN.—Joseph Leffler and Christine Neilsen, in Saratoga, July 14.

Died

BANTA.—John Banta, 42 years old, in New York, Sept. 1.

COLOMBIER.—Marie Colombier, 66 years old, in Paris, Aug. 30.

KIETH.—Muriel Kieth, 24 years old, in Richmond, Va., Sept. 1.

RIEL.—Al Riel, in Secaucus, N. J., Aug. 30.

SCHLAGER.—Antonia Schläger, in Vienna, aged 51 years.

Motion Picture Postscript

NEW EDISON TITLES.

Edison Company Announces New Style of Film Titles—Other Interesting Notes.

Beginning with Alice's Adventures in Wonderland, which was released Sept. 9, and on each subsequent release Edison films will be shown with an entirely new form of title. The main title and each sub-title will be inclosed in a simple but very characteristic frame, so that an Edison film can be recognized at any stage of its showing.

Criticism has been made in the past that because of their inconspicuous titles it was difficult for any one not in the trade to distinguish an Edison picture. With the new style of title it will take the public but a very short time to become familiar with the design, and thus always recognize the picture as an Edison.

The title reading matter is simple, artistic and clear, employing various sizes of type with both capitals and small letters. The frame design is simplicity itself, allowing the maximum of room for the titles and trade-mark (the well-known script "E"), but at the same time elegant, novel and characteristic.

The climax of The Great Secret, the full reel comedy by Roy Norton, to be released Sept. 15, is said to be one of the biggest laugh-winners ever filmed.

Two more of the "Bumptious" series are announced. Bumptious as a Fireman will be released Sept. 16 and Bumptious Plays Baseball Oct. 7. The titles suggest the possibilities of each.

The first of the long expected Canadian pictures, done by a portion of the Edison stock company in the Canadian Northwest, will be released Sept. 20. In addition to telling a strong, interesting dramatic story, the film, An Unselfish Love, gives a clear idea of the marvelous farming possibilities of that country. Two more Canadian pictures will be released in the near future, one of them involving the Northwest royal mounted police. These pictures were produced with the co-operation of the Canadian Pacific Railroad Company.

Over Mountain Passes, to be released Sept. 27, and Chuncho Indians of the Amazon River, Peru, Oct. 14, are scenic and industrial films, respectively, taken by special operators sent to the Andes Mountains for the purpose.

Ononko's Vow, a colonial tale of the celebrated Deerfield (Mass.) massacres, will be released Sept. 30. This film has excited interest because of the elaborate manner in which it was produced. Some of the scenes were taken last Winter when three feet of snow lay on the ground, while other scenes were photographed at the height of the present Summer season when the foliage was both luxurious and abundant.

John Peiser, sales manager of the Edison Company, left on Sept. 1 on a protracted trip in the interests of the company. His first stop was Albany, N. Y., after which he proceeded West, stopping at Rochester and Buffalo. His itinerary embraces all the principal cities of the Middle West, and will carry him as far as Omaha, Neb. Returning, Mr. Peiser will visit Pittsburgh, Philadelphia and Washington. He will call upon all licensed exchanges in the various cities on his route.

INDEPENDENT FILM RELEASES.

Sept. 5, 1910.

	Feet.
(Imp.) You Saved My Life	990
(Eclair) (not reported)	...
(Yankee) Judge Ye Not in Haste	900
Sept. 6, 1910.	
(Bison) Western Justice	...
(Powers) The Inconstant	...
(Powers) Girl Next Door	...
(Thanhouser) Mother. Drama	1000
Sept. 7, 1910.	
(Ambrosio) Caprice of a Dame	...
(Atlas) The Snorer	900
(Champion) His Indian Bride	...
(Nestor) Moonshiner's Daughter	980
Sept. 8, 1910.	
(Defender) Cowboy's Courtships	...
(Dramagraph) (not reported)	...
(Film D'Art) Minister's Speech	...
(Imp.) A Sister's Sacrifice	...
(Lux) Ma-in-Law as a Statue	...
(Lux) The Booby's Dream	...
Sept. 9, 1910.	
(Bison) True Indian Brave	...
(Thanhouser) Doctor's Carriage. Drama.	1000
Sept. 10, 1910.	
(Great Northern) Robinson Crusoe	...
(Itala) Thief Well Received	...
(Powers) For the Girl's Sake	...
(Capitol) Messenger Boy's Sweetheart.	...
Sept. 12, 1910.	
(Imp.) Two Daughters	995
(Eclair) Between Duty and Honor	820
(Yankee) Captured by Wireless	1000
Sept. 13, 1910.	
(Bison) (not reported)	...
(Powers) Tell Tale Perfume	...
(Powers) Day of Pleasure	...
(Thanhouser) (not reported)	...
Sept. 14, 1910.	
(Champion) Wild Goose Chase	930
(Atlas) Animated Powders	450
(Atlas) Monkey-Shines	500
Sept. 15, 1910.	
(Film D'Art) Temptation of San Bottier	1000
(Imp.) Dixie	...
Sept. 16, 1910.	
(Capitol) Round Trip, $5.98	...

LICENSED FILM RELEASES.

Sept. 5.

	Feet.
(Bio.) Summer Idyl. Drama	991
(Pathe) Who Is the Boss? Com	216
(Pathe) Gardens in Antwerp. Scenic.	741
(Selig) Led by Little Hand. Drama	1000
(Lubin) Healing Faith	990
Sept. 6.	
(Edison) The Big Scoop	1000
(Vita.) Chew-Chew Land. Magic	600
(Vita.) Rough Weather Courtship. Com.	400
(Gau.) Way of Transgressor	952
Sept. 7.	
(Pathe) The Gambler's Wife. Drama.	975
(S. & A.) A Dog on Business. Com.	940
(Urban) Ingratitude. Drama	...
(Urban) Kite-Flying at Rheimes	...
(Kalem) Mamma's Birthday Present. Com.	972
Sept. 8.	
(Bio.) Little Angels of Luck. Drama.	998
(Selig) Jim the Ranchman	1000
(Lubin) Matilda's Winning Ways	900
(Melies) Baseball, That's All	950
Sept. 9.	
(Pathe) Lucy at Boarding School. Com.	528
(Pathe) Belgian Army	472
(Edison) Alice in Wonderland	995
(Kalem) Cowpuncher's Sweetheart	972
(Vita.) How She Won Him. Drama	980
Sept. 10.	
(Pathe) Appeal of the Prairie	...
(S. & A.) Indian Girl's Awakening	1000
(Vita.) Three of Them. Drama	985
(Gau.) Robert, the Devil	998
Sept. 12.	
(Bio.) Mohawk's Way. Drama	991
(Pathe) Good Clue. Com	441
(Pathe) Hunting the Panther. Scenic.	459
(Selig) Little Boy. Drama	...
(Lubin) Green Horn and Girl. Com.	980
Sept. 13.	
(Edison) Great Secret. Com	990
(Vita.) Sepoy's Wife. Drama	990
(Gau.) Easy Winner	...
(Gau.) Powerful Voice	...
Sept. 14.	
(Pathe) Two Sisters. Drama	975
(S. & A.) He Met the Champion. Com.	455
(S. & A.) Whist. Com	545
(Urban) Artisan. Drama	...
(Kalem) Little Mother. Drama	980
Sept. 15.	
(Bio.) In Life's Cycle. Drama	997
(Selig) Schoolmaster of Mariposa. Drama	1000
(Lubin) Mrs. Rivington's Pride. Drama	500
(Melies) The Mission Shadows	950
Sept. 16.	
(Pathe) Unconscious Heroism	...
(Edison) Bumptious as a Fireman	...
(Edison) From Arctics to Tropics	...
(Kalem) Leap for Life. Drama	985
(Vita.) Two Waifs and a Stray. Drama	985
Sept. 17.	
(Pathe) The Vagaries of Love	...
(S. & A.) Pony Express Rider	...
(S. & A.) Hank and Lank	233
(Vita.) Lunatic at Large. Com	997
(Gau.) (Not reported)	...

THE NEW YORK "WORLD" AGAIN.

There is more truth in the following editorial from the New York *World* than is usually found in daily press comment on motion pictures:

Labor-union protests against moving pictures which purport to depict strike scenes are well justified. Such pictures are libellous, but they are only samples of a considerable class.

The scenes complained of are not genuine, but posed by hired actors, trained to exaggerate action and emotion. They show excess and violence, contrived to thrill. They do not show days of waiting where the pot has ceased to boil, dull weeks when nothing happens, the heroism of patience; these are not "dramatic." Real life seldom is, save to men who see below the surface.

Within recent months an elopement and interrupted marriage has been enacted without permission before the camera on the steps of a Brooklyn church. Passengers on a trolley car have been made unwilling "supers" in an acted attack of a "monkey" upon a man. To get one film still current, a bogus baby was thrown down a sewer manhole. Another series shows an acted burning at the stake.

Crime is usually sordid and mean; in the posed picture it is made dramatic. Betrayal and marital infidelity concern in real life chiefly dull persons of low capacity and little interest; in pictures they wear the glamour of beauty, of fine clothes and elegant surroundings. Such slander of the fact is a hundred times worse than the Jeffries-Johnson pictures, which tell a brutal truth.

The wonderful ingenuity of the moving picture makers has provided an abundant choice of innocent and amusing illusions and of scenes which interest because they do portray the truth. Why let the pictures lie?

But while the *World* has pointed out a fault in certain motion picture subjects it too evidently overestimates the prevalence of the fault. The tendency of motion picture progress has been for a long time toward portraying the truth. Serious reviewing of films in THE MIRROR has done much to bring this about, and much more could be accomplished if the daily papers would devote a very small portion of their space to similar criticisms, pointing out specific faults and encouraging the right sort of improvement. If the *World* and other general newspapers would watch the films as they watch stage productions they would find that there are far more pictures that do not lie than they at present imagine. The pictures of to-day are at least on a par with stage plays in this respect, and they are growing better every day.

THE RECORD OF DEATHS.

Al Riel, a veteran circus agent, with a record of twenty-eight years' service with the Barnum and Bailey Circus, eight years with Buffalo Bill's Wild West Show, and three years with Ranch 101, died in Secaucus, N. J., Aug. 30. Death was due to pleuro-pneumonia.

Antonia Schiliger, a Viennese soprano, died in Vienna two weeks ago. Although but fifty-one years of age, she retired to private life thirteen years ago on account of her size, which made it impossible for her to appear in public. She was the first Santuzza at the Imperial Opera House, Vienna, when Mascagni's Cavalleria Rusticana was produced there.

John Banta, forty-two years old, died Sept. 1 in Seton Hospital of tuberculosis. He was born in this city and was single. He was a flutist and a member of the Musicians' Protective Association.

OMAHA.

New Morris House Opened Under Most Favorable Circumstances—New Season Under Way.

The theatrical event of the month is the opening of the new American Music Hall, which occurred Aug. 29. The theatre was erected at Eighteenth and Douglas streets by the enterprising Brandeis Brothers and is substantial in construction and beautifully and appropriately decorated. The building is leased to the William Morris Co., Inc., for a long period, and they have W. M. Leslie as resident manager. A large and fashionable audience completely filled the house, and the indications are that the auspicious opening is but an index of the good times to come. The Barnyard Romeo is the leading bill for the week and the entire programme is most popular.

The Fall season of the Krug opened week of 29 with The Show Girl, featuring Hilda Thomas, Lou Hall, and many others. The Show Girl is this year under the management of Doc Breed, manager of the Krug, assisted by Con Hecker, formerly of the Boyd and the Brandeis. They have a good co, and the prospects are that the box-office will be kept busy during the engagement. Underlined: Our New Minister 4-7. Beverly 8-10.

The regular season at the Gayety opened week of 28 with The Beauty Trust, which proved a brilliant drawing card, and the vaudeville specialties were also popular. Week of 4, The Cracker Jacks.

Theatres may come and theatres may go, but the Orpheum goes on forever. Business is simply immense at this house week of 28, attracted by one of their usual excellent bills.

At the fine old Boyd the Woodward Stock co., which is this year known as Eva Lang and co., opened its regular season week of 27 in Love Watches. The cast includes Charles Withers, Richard La Salle, Ethel Valentine, Edwin Evans, Lloyd Ingraham, Carrie Clark Ward, Edna Fisher, Eugenie Du Bois, Belle Jackson, Dora Marquette, Mildred Scott, Joseph Sellman, Averil Harris, Clinton Tusten, Winifred Black, and Eva Lang, with Sedley Brown as stage-manager.

The Brandeis will open the Fall season 11 with Henry Miller. J. BINGWALT.

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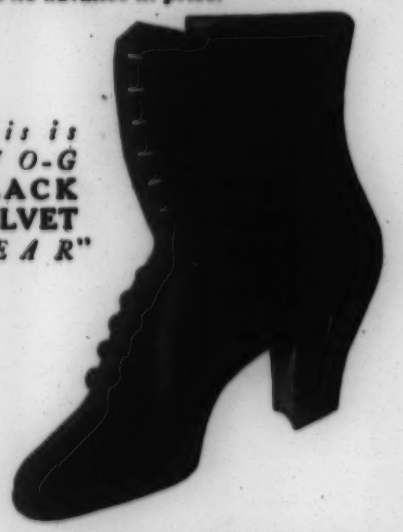

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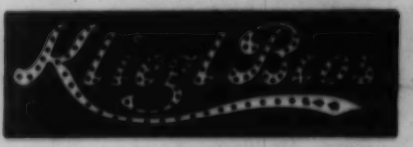

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AMUSEMENTS IN CHICAGO

The New Season Flourishing—Opening of the La Salle Opera House with The Sweetest Girl in Paris—Other Events Chronicled by Colburn.

(*Special to The Mirror.*)

CHICAGO, Sept. 3.—Under new management and with a new production the new season at the La Salle, which has been newly named the La Salle Opera House, was opened last Monday night with many indications that this cosy little theatre will continue to hold its high place in popular favor. The new owners are known as the La Salle Opera House Company. Harry Askin, business manager of the Grand Opera House, is president and general manager. He retains his position with the Grand Opera House. The new play, entitled The Sweetest Girl in Paris, was written by Addison Burkhardt. Colin Davis, author of "The Yama Yama Man," wrote some of the verses, and Joseph Howard, composer of many La Salle productions, wrote the music. The production was generally praised in the press, in some instances enthusiastically. The audience liked it, and the prospect for a good La Salle run seemed excellent. The good taste shown in staging the play, and the abstinence from the salacious, won unusual praise from critics not given to seeing much good in musical comedies. The plot of The Sweetest Girl in Paris does not intrude much, and yet it bridges over many places pleasantly between songs and specialties. In brief the story is a romantic adventure of a rich young man who finds he has a rival, a young Caruso, who has temporarily lost his voice. The singer is poor, and to place him on equal terms in the efforts to win the girl the rich young man gives the singer all his ready money, a fortune, and goes to work as a waiter. Of course, there is the proper ending. Alice Yorke as a pupil in singing is "the girl," and she makes a graceful and capable central figure as usual. Her singing was especially popular, and she had to repeat her song, "The Sweetest Girl in Paris," many times. It had a pretty melody, which she brought out sweetly and fully. Trixie Friganza loomed handsomely, and prevailed successfully as the aunt, with certain twitches of neck and hand which made her seem a flirt. In a song of imitations she made the hit of the evening, responding to a dozen or more recalls. She did them cleverly. Cathryn Palmer, who used to get applause at the Olympic in the days of comiettas there, with a song called "Stupid Mr. Cupid," and with her acrobatic and toe-dancing adducements, made the freak old maid a source of laughter, and her song, "I Want a Man," early in the first act helped put the audience in a genial mood. Many recalls were bestowed on her. John E. Young played the gilded young man nicely. He sang well and showed much of the proper unction. The acting honors of the cast were given in at least one review to Alexander Carr. Mr. Bennett, of the *Record-Herald*, "discovered" him as a real actor and lavished encomiums upon him. Mr. Carr did show more ability than noticed heretofore, with valuable gifts of temperament and intelligence. He played the tenor with a general skill which arrested attention and held interest. Zoe Barnett as a buyer for a Chicago hosier, was popular in her singing, dancing and acting. The one setting was handsome and the chorus attractive. Several original and ornamental numbers by Gus Sohlke were enthusiastically appreciated by the audience. The cast:

Doctor Parkstock.....Edgar Murray
Myrtle Johnson.....Zoe Barnett
Mary Blake.....Alice Yorke
Annette.....Cathryn Rowe Palmer
James Duquesne Armstrong..John E. Young
A Gendarme.....S. C. Sandgran
Mrs. Ned Radcliffe.....Trixie Friganza
A Flaneur.....Roland Cummings
Another.....M. Barry Crawford
Cobosso.....Alexander Carr
A Flower-Seller.....Charles Mast
A Waiter at the Charlemagne...Zeke Colvin
Duffault.....Francis Gaillard
Pitt.....Byrdine Zuber

Hedwig Reicher attracted favorable attention at the Chicago Opera House in the German play, On the Eve, translated and adapted, but the play was not liked. It appears that the Americanization of Dr. Kamp's socialistic pronouncement in dramatic form was rather too melodramatic for the critics.

The Dollar Mark at the McVicker's brought Robert Warwick and Rose Braham successfully into the limelight of criticism. They play the leads. For some of the others in the cast and for the play there was less enthusiasm. The large audiences at McVicker's have given the play plenty of applause.

Arthur C. Aiston's capable company in one of his interesting productions, As the Sun Went Down, has been favored by large audiences at the National this week. Estha Williams, who was Parepa in Mr. Aiston's success of several seasons, At the Old Cross Roads, heads the company at the National. Others in the cast are Edwin Walter, Courtney White, Judson Langill, Ezra Grahme, Allen Lee, Joseph Holland, Fred Kelly, Ida Werner, Flora Byam, and Margaret Miller.

At noon Monday there was not a seat in the La Salle Opera House, as a result of the sudden attack by officers under a writ, due to the legal struggle to get possession of the theatre. Before 8 o'clock all the orchestra chairs were in place and by night, in time for the opening performance of The Sweetest Girl in Paris, all the rest of the seats were ready. A large number were borrowed from the Whitney. A big force of workers laid the carpets and did the cleaning.

Bruce Edwards, of the Dillingham staff, in town to look after The Old Town, at the Studebaker, helped refute the William A. Brady declaration that Chicago has become a frost as a "show town." "Chicago is not only maintaining its reputation, but the possibilities of big business for an attraction which the people want are better than ever," said Mr. Edwards.

Aubrey Boucicault and company introduced a bit of legitimate among the "acts" at the Majestic last week, called The Fall of Rome. A Nero-like Cæsar was on the throne and Rome was burning; a fair Christian was to be sacrificed, and Mr. Boucicault was her Lucius. He played it well enough, but coming so abruptly, as it did, after a pair of burnt cork comedians, and recalling with just a hint at first of the travesties on Shakespeare that have been seen in vaudeville, the little tragedy had much to overcome to gain respect. It succeeded in a measure in spite of the stagy Nero-Cæsar of Joseph Wilkes. Adele Lane was attractive as Patricia. Clifford Hipple and James Bryson played Petronius and Leo and Edward Downe was Maximus.

A meritorious production of The Dairy Farm is making the Bijou unusually popular this week. George Klimt has given the play an excellent production, and the company is seen to better advantage than in any other play this season. Eugene Miller, the new leading man, gets well into the character of the shy country youth.

Edwin Arden joins the list of stars at the Majestic this season. He is on the bill for next week in a Western playlet called Captain Velvet.

Montgomery and Stone, still attracting crowds at the Studebaker, will remain only two weeks more on account of the engagement of Elsie Janis in The Slim Princess.

Extra matinees of The Fortune Hunter were announced for this week, on account of the demand for seats. The farewell performance will be given to-night, and Laurette Taylor in The Girl in Waiting will begin her engagement to-morrow.

Nan Brennan has been playing Maud Lambert's part in The Midnight Sons at the Lyric, and Mabel Jones, of the ballet, has been playing Miss Brennan's.

Nasimova's repertoire at the Garrick, beginning Sept. 12: First week, Fairy Tale; second week, Little Eyolf. In her company: Edward Mawson, Brandon Tynan, Thomas Russell, Elsie Esmond, Mrs. Jaques Martin, Gertrude Berkeley, Margaret Lindsay, Alice Wicks, Orlando Daily, William Hasson, L. Race Dunrobin, George Tobin, Evelyn Tobin.

Manager William Morris, with the aid of the Chicago, Milwaukee, and St. Paul road, rushed a vaudeville company of about eighty people across two States from Chicago to Omaha, where he opened the new American Music Hall last Monday night. Howard Laing, the veteran theatrical passenger agent of the road, went with the party in charge of it for the company. The run was made in thirteen hours. The larger part of the actors were in The Barnyard Romeo company.

Bills for the week of Sept. 4: Colonial, Follies of 1910; Grand Opera House, The Girl and the Drummer; La Salle Opera House, Sweetest Girl in Paris; Cort, Richard Carle; Illinois, Girl of My Dreams; Chicago Opera House, Hedwig Reicher; Studebaker, Montgomery and Stone; Olympic, Laurette Taylor; Powers', Traveling Salesman; Princess, The Wife Tamers; McVicker's, The Dollar Mark; National, Time, Place and Girl; Crown, Live Wire; Haymarket, A Broken Idol; Bijou, Child of the Regiment; Criterion, How Hearts Are Broken; Weber's, Lena Rivers; Globe, The Rosary.

Openings next week (Sept. 4 and 5): Traveling Salesman, at Powers'; Girl and Drummer, at Grand Opera House; Follies of 1910, at the Colonial; Laurette Taylor, at the Olympic, in The Girl in Waiting.

Opening Sept. 12: The Dollar Princess, at the Illinois.

The Deep Purple, a play by Paul Armstrong and Wilson Mizner, will be produced Oct. 2 at Princess Theatre. Emmett Corrigan will be in the cast.

Al. Fields and Dave Lewis will be at the Princess week after next in We Won't Go Home Till Morning.

Dorothy Vaughn, who succeeded Elizabeth Murray in Madame Sherry here, has been a successor again. She is playing Stella Mayhew's part in The Barnyard Romeo.

OTIS COLBURN.

PITTSBURGH.

The Girl and the Drummer Pleases—The Harry Davis Stock Company to Resume.

PITTSBURGH, Sept. 3.—The Girl and the Drummer proved to be the Broadhurst farce, What Happened to Jones, with various changes in the lines, and with a number of musical interpolations of a catchy and melodious nature; and to the cast has been added a large chorus of young and pretty girls and a number of good-looking young men, all of whom showed careful training and whose ensemble singing was splendid. Herbert Carthell played Jones in an easy and convincing manner. Belle Gold made a pronounced impression as the Swedish servant Girl, Helma, and her two musical numbers won repeated encores. As Cissie, Vera Michelena was a fascinating and striking character, and Norma Brown as Minerva and Marie Flynn as Marjorie were attractive. The Professor Goodly of Phil H. Ryley was highly clever, and Hans Roberts and the others of players were all capable. Every one of the sixteen musical numbers was deservedly encored, and the bobble skirt gowns of the chorus girls were brilliant and handsome, and all of the players were finely robed. The stage settings were bright and complete. The Alvin has been filled at nearly every performance during the week with delighted audiences. The Nigger, with Guy Bates Post and company, is heralded for next week.

The Thief was presented by a strong company at the Lyceum, and was well staged. Blanche Shirley was impressive in the leading role; W. R. Randall as Richard Voysin and W. A. Whitecar as Raymond Lagardes were convincing, and Frederic Clayton as Fernand could hardly be surpassed, while F. B. Hersome's interpretation of Gondoin was finished work. The Rosary is booked for the coming week.

On Monday (Labor Day) the Harry Davis Stock company will resume its career at the Duquesne with A Lady of Quality, which will be followed by Brown at Harvard, Raffles, and Clothes.

Seven Days has drawn small audiences at the Nixon, but will continue to be the bill for the coming week.

The Pittsburgh Exposition opened its twenty-second annual season on last Wednesday night, when many thousands of persons were in attendance. Victor Herbert and his orchestra rendered an excellent programme in the Music Hall, and the other attractions were noteworthy.

Jack Standing is the new leading man of the Davis Stock company, and Mary Hall remains the leading woman.

The Pittsburgh Hippodrome closed a prosperous season to-night at Forbes' Field, under the management of Harry Davis and John P. Harris.

The Great Behman Show will be at the Gayety the coming week, and at Harry Williams' Academy Miner's Paris De Jardin Girls.

ALBERT S. L. HEWES.

KANSAS CITY.

Justina Wayne Well Received at the Grand—Opening Announcements.

Beverly of Graustark was the second week's attraction at the Grand Aug. 28-3, playing to a very satisfactory week's business. The play has been seen here several times before, but was played by a capable co. and well received. Justina Wayne was excellent as Beverly, while Lawrence Evart, Edith Berwyn, Lillian Allen Devere, Davison Clark, and C. G. Perley handled the principal roles to general satisfaction. Miss Nobody from Starland 4-10.

The Gillis had The Cowboy and The Thief 28-3, and the play, a stirring drama of Western life, found ready favor with the large audiences. J. Wendall Davis, the author, was seen in the principal part of Dick Farnum and won enthusiastic applause. The supporting co. was capable and the play properly staged and costumed. The Show Girl 4-10.

The Cracker Jacks held forth at the Gayety 28-3 and was well received, as usual. Ruby Leoni, Molly Williams, and Johnnie Jesso were the favorites of a good bill, which included a number of clever vaudeville acts. The Ben Tons 4-10.

The Yankee Doodle Girls held the boards at the Century 28-3 and scored heavily with two large opening audiences. Two musical comedies and an olio made up an entertaining bill. The principals included Harry Seyon, Sadie Huested, Jennie Gladstone, and Julia Seyon. The production was attractively staged and costumed. The Ducklings 4-10.

The Shubert opens 4 with Mabel Barrison and Harry Conor in Lulu's Husbands. The seat sale has opened big and business promises to be of the usual generous proportions.

Another interesting announcement is that the Willis-Wood will open 4 with Henry Miller in Her Husband's Wife.

Bohumir Kirl and his band are playing their second week at Electric Park 28-3 to some of the biggest crowds of the season. The band has scored a decided success during their first week here.

D. KEEDY CAMPBELL.

TOLEDO.

Billy Burke Opens Valentine—Payeen Players Well Received—Farm Closes Season.

The Payeen Players, under the management of E. Sardis Lawrence, returned to the American Aug. 28 and opened with The Planter's Wife to capacity houses. Rachael May Clark again heads the co., and that she is popular with her audience was fully demonstrated by the reception she received and the numerous floral offerings handed her at the opening performance. May B. Hearst and Eugene Powers, two of last season's favorites, were also pleasantly remembered. The roster of the co. is: Rachael May Clark, leading woman; May B. Hearst, second leads; Jessie Brink, character woman; Ethel Hamerick, ingenue; Herbert Bethew, leading man; Hal Barber, heavies; Eugene Powers, character and stage director; E. Sardis Lawrence, manager, and Eddie Menlove, Otto Kruger, L. F. Magrane, and James Ross. Michael Strogoff will be the bill 4-10.

The Fox, written by Augustin MacHugh, the clever stage director for the Farm Players, was the offering at the Farm Theatre for the closing week, 28-5, and was well received by good houses. Robert Gleckler, who has headed the Farm Players since the opening of the season, closed 27 after the performance of Caste and left for Paterson, N. J., to open 29 with the Grand Opera House Stock. Mr. Gleckler has a fine stage presence and a well trained voice; these, with his acting ability, have made him a prime favorite with the Farm clientele. He has been engaged for next season, when he will again head the Farm Stock.

At the Lyceum Eleanor Montell and Charles Carner are pleasing large houses 28-4 in a beautiful production of At the Mercy of Tiberius.

Billy Burke will open the regular season at the Valentine 5 in Mrs. Dot.

The Columbia Burlesquers are at the Empire.

Elaborate plans are now being made for a new Casino to occupy the site of the building destroyed by fire early in the Summer. Construction work will probably begin soon and will be finished in time for opening next Summer.

E. M. HEBB.

DENVER.

High Praise for Walker Whiteside and Associate Players—Collier's Profitable Season

The Auditorium opened Aug. 22 with Walker Whiteside in a fine presentation of Zangwill's interesting play, The Melting Pot. Mr. Whiteside fitted perfectly the part of the young inspired Jew and received a perfect ovation. Florence Fisher, Dore Davidson, Hubert Wilkie, Leonor van Ottinger, and Louise Muldener deserve unstinted praise. The week's receipts were very large, and the share of the Jewish hospital for Consumptives—40 per cent. of the gross receipts—was a very substantial sum.

William Collier began his fourth week at Elitch's Gardens 28, presenting The Dictator. He is immensely popular here and the pretty, roomy theatre is filled at every performance. It is said that Mr. Collier's engagement has been the most profitable of any star who has ever appeared at Elitch's, and that is saying much. One of the most attractive features of the Gardens this Summer has been the Battle of the Monitor and the Merrimac, a truly remarkable exhibition.

The Pictures of the Jeffries-Johnson Fight have attracted large audiences to the Tabor during the past two weeks. The dramatic season opens 4, with The Third Degree. The Broadway opens 12 with Henrietta Crosman in Anti-Matrimony.

For the week of 5-10 the Orpheum offers Hal Stevens, the Adelmann Family, O'Brien-Havel, Lillian Ashley, Melrose and Kennedy, Lee Lloyd, Jay Roberts, and the Van Brothers.

Pantages' had the Bohemian Quartette, Melvin Brothers, Harry Walman, Princess Suzzanne, and the Jacksons.

The Majestic: The Moneta Five, Willard and Bond, Spingold and Girard, Mildred Stoller, Bevis and Darley, Fitzgerald and O'Dell.

MARY ALKIRE BELL.

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STAGE EVENTS IN BOSTON

Labor Day Sees All the Theatres in Operation—The Attractions—Changes of Policy—The Immigration of Actors—Benton's Gossip

(*Special to The Mirror.*)

BOSTON, Sept. 3.—With the performances of next Monday all the houses in the city will be opened for the new dramatic year, the Hollis, the Tremont, and the Globe being the last to fall into line on Labor Day, as has been their custom in a number of years.

For the Hollis Elsie Ferguson will be the star, following her last season's success of Such a Little Queen with A Matter of Money, a new play which will deal with the child labor problem. The matter has been agitated in legislative circles quite a little here during the past two years, and for that reason the selection of Boston for the first important engagement is quite appropriate.

The Tremont also will fall into line with a premiere in the shape of The Aviator, which will be just the thing, considering all the aeroplanes which will spend the week in racing across the Neponset River in Atlantic, just outside the city limits. All the big races are to be in the late afternoon, and unquestionably that will hurt the theatres' evening attendance, but the Tremont will catch the air-flight enthusiasts when Edward Abeles runs a genuine Bleriot.

The coming week will mark the return of Frank Daniels to the Boston stage after two years of absence, and at the Shubert he will appear in The Belle of Brittany, which has been given elsewhere, but not here. Since his last Boston engagement Mr. Daniels has transferred himself to the Shubert administration, and this will be his first local appearance under the new regime.

John Craig has had one week with his stock company at the Castle Square in a dramatic production, and now he will change to a musical comedy, to show the versatility of his players. The piece will be The Circus Girl, which has been seen here several times, but which is always popular on account of the excellent chances that it gives Mary Young.

After a Summer devoted to moving pictures and vaudeville, the Globe will change back its policy again to combination, presenting Mary Jane's Pa as the first bill. In this Max Figman will be the star, his first local appearance in that capacity.

The Climax has opened the Park with not a dissenting word against this picture of life in the best grade of Bohemian circles, the true music lovers of the great city, and the singing and artistic playing, blended with the dramatic strength of the piece, make it remarkable to think that four persons can create such illusions.

My Man at the Colonial has only one more week after this, and then it will leave the Boston stage after a good engagement. The piece was handicapped when it came here, for the illness of Edna Brothers caused it to lose its near-heroine, but Mabel Taliaferro stepped into the vacancy, saved the play and shared the honors with Anne Sutherland. It is too bad for the prospects of My Man that she cannot continue in the character.

In the return of The Round Up to Boston next week, it gives the play a chance to show itself upon the big stage of the Boston. In the three years that the play has been here with greatest of popularity, nine out of ten have said: "What a shame that they can't give this battle scene on the stage of the Boston. That's just the place for this picture." Now, it will be seen there, and it goes without saying for the result. Rapley Holmes will again replace Maclyn Arbuckle as the Sheriff.

The Merry Widow keeps on to undiminished business at the Majestic, and the engagement will certainly last to the middle of the month and possibly longer. More realism than ever is given to the scene at Maxim's in the last act, and the musical features of the comic opera are looked after in the careful fashion that Henry W. Savage insisted upon.

Bothwell Browne will lead the bill at Keith's next week, and Theodore Friebus and Eleanor Gordon will continue there longer; other bookings being Sam Chip and Mary Marble, Clifford Walker, Amy Butler, Lavine Trio, R. A. G. Trio, Samson and Delila, and the Bowers.

Harry Le Claire will be one of the headliners with Howard Truesdell and Searle Allen and their companies in the bill at the Orpheum, where the new policy of unusually good vaudeville to supplement moving pictures at low prices has caught the fancy of the public. It is a mystery how they could give the bill for the money.

The Jersey Lilies will be the burlesque show to open Labor Day at the Gaiety.

In addition to Sam Rice and his Merry Maidens at the Howard Athenaeum there will be a strong house olio.

The Girls from Dixie will move up to the Columbia on Monday, and the regular evenings of the house will be given, especially the hook night.

The Queen of the Jardin de Paris will be the change of bill at Waldron's Casino.

Wonderland and Paragon Park close on Labor Day, for the coming of September makes open air parks out of the question in the vicinity of Boston.

Rose Pitonof found busy times for the closing days of her three weeks' engagement at Keith's. She went over to Tenean Beach, Neponset, on the day which was named in her honor and presented the sixteen cups which she gave to the boys and girls who were the regular swimmers at the beach. She also accepted a challenge from Mary T. McDonough for a race from Charlestown Bridge to Boston Light. Her father agreed to post $1,000 for such a race.

Maude Fealy has been engaged by Frederic Thompson to replace Mabel Taliaferro in My Man at the end of the Boston engagement and play the character for which Edna Brothers was originally placed.

Boston, 1945, plans to have a pageant to display the growth of civic improvement. The parade on July 4, with its safer and saner features, led to the more advanced pageantry which will be displayed the middle of November for three days. As a place the promoters have selected the Arena, the ice skating rink of Back Bay society, but it is to be hoped that the place will not be a frost as a result.

William T. Hodge was the lucky winner of the bear cub which Thomas W. Lawson gave among the prizes for the Marshfield Fair, of which he was president. There was a drawing from a great barrel and Mr. Hodge's number was 558. He has had a pleasant Summer at Cohasset, on the south shore, and the winning of the prize bear from Dreamwold was the finale of a vacation which now ends that he may resume his starring tour in The Man from Home.

At the meeting of the Government Board of the building trades department of the Boston Central Labor Union, the Old South and Washington, both moving picture houses, under one management, was placed on the non-union list, on account of the employment of painters, marble workers and electricians, who were not unionized upon the report on the Old South. This building, by the way, is being elaborately reconstructed, and when it is reopened it will be found to be largely increased in size; in fact, a regular theatre in almost every respect.

According to the immigration report which has just been made public this week, only ten actors were destined for Massachusetts out of the 674 who were admitted into the United States during the year 1909.

Chief Whitney, of the State Police, reports that about 50 per cent. of the moving pictures first submitted to him are accepted. He has a private exhibition all by himself every Wednesday, and all the proposed films are displayed before his critical eye. His officials are keeping quite a close watch on the shore resorts, and several licenses have been suspended as a result. The police have been rather fooled in regard to children, for $3,000,000 had looked like a precocious youngster, and the kid in My Man is especially infantile, but both left infancy years and years ago, so that the audiences have been decidedly fooled. JAY BENTON.

SPOKANE.

Baker Now Has Five Stock Companies—Manager York Returns to Business.

The Johnson-Jeffries fight pictures at the Auditorium Aug. 26, 27 canceled. Walker Whiteside 4. A Stubborn Cinderella 7. John Mason 18. Viola Allen 23. Arizona 28. The Cow and the Moon 30. Goddess of Liberty Oct. 2. Mary Mannering 5. The Blue Mouse 7.

Alderman George L. Baker, of Portland, Ore., will open the first of his series of stock cos. at the Spokane the afternoon of 4. An excellent co. has been engaged, gleaned from all parts of the country, and headed by Franklyn Underwood and Frances Slossen. The opening bill will be My Wife, to be followed by Merely Mary Ann, The Rose of the Rancho, Fifty Miles from Broadway, The Man on the Box, Via Wireless, The Hypocrites, and The Barrier. Seven days later the Baker Stock co., of Seattle, will open at the Seattle with Old Heidelberg, and six days thereafter the Baker Stock co., of Portland, will make its initial bow. In addition to opening these three stock cos. within a span of twenty days, Mr. Baker will complete his $125,000 theatre in Portland for the housing of his Portland co., to be known as his general headquarters. The Baker Academy of Dramatic Arts and Conservatory of Music will be established in one of the three cities, and run in conjunction with the five stock cos. in the Northwest and supported by all theatrical managers playing west of the continental divide.

Charles W. York, manager of the Spokane Theatre, has returned from a three weeks' cruise on Puget Sound. He visited all the ports with Frank Newman, formerly treasurer of the house, in the latter's yacht, *Gwendolyn II.*

Eugene Bernstein, Russian pianist, will arrive in Spokane from New York early in October, to give a series of public and private recitals, returning to New York in time to take up the work as director of the Paris co. in November.

Ernest Shipman, personal representative of George L. Baker, of Portland, was in Spokane a few days this week, arranging for the opening of the Baker Stock co. at the Spokane 4. He went from here to Seattle. Mr. Shipman is also general traveling representative for the merged theatrical interests of Baker, Belasco, and Morosco.

Hans Dressel, 'cellist, for several years a prominent figure in Spokane music circles, has gone to Denver as instructor of 'cello, French and chamber music in the Western Institute of Music, where he will be associated with Professor Frederick Schweiker.

Baker Stock co. will give its first performance in the Spokane Theatre the afternoon 4 as a benefit to the fire sufferers in Northern Idaho. Dan Weaver, one of the owners of house, bid $75 for one of the boxes. The boxes will be disposed of at auction.

William H. Bell, president and manager of the Northwest Amusement Co., has gone to New York in the interest of the concern. Mr. Bell opened the Scenic Theatre, which was the first exclusive motion picture theatre in Spokane five years ago. There are now more than 100 picture theatres in the Spokane territory, and Mr. Bell's efforts are responsible for the development of this field.

Mabel E. Price, a Spokane girl, scored big in the Pantages' Theatre at Walla Walla, Wash. She is appearing in a sketch written by herself. It is a child act, in which she does a pianologue and monologue and closes with cartoon work.

Robert H. Cosgrove, manager of the Spokane Interstate Fair, has signed a contract with K. C. Herbert, of Boston, for a gas balloon Oct. 3-8. He has also closed a contract with the Glenn H. Curtiss co. for the appearance of J. C. Mars in a new eight-cylinder aeroplane. W. S. McCABE.

PHILADELPHIA.

The Week's Offerings—Good Business at All Houses—The Yankee Girl Arrives.

Adele Ritchie is the bright and particular star at Keith's 5-10.

Leah Winslow and George Parker were well received at the Chestnut Street Theatre Aug. 29-3, and this week The Easterner, is the offering of the Orpheum Players.

The Girl in the Taxi still occupies the Chestnut Street Opera House, and an extra holiday matinee was given on Labor Day.

Charles Marks' musical comedy, Three Million Dollars, was the attraction at the Forrest, and drew good business at all performances, including a special matinee 5.

Al. Fields and Dave Lewis in We Won't Go Home Until Morning opened at the Adelphi 5, matinee.

Blanche Ring in The Yankee Girl opened, matinee, to usual good business.

Harry Fields in The Shoemaker is the bill at the National this week, and at the Grand Stair and Havlin present The Wolf.

JERSEY CITY.

Big Business Greeted Opening Season at All Houses—The Week's Bills.

The regular theatrical season was opened here Aug. 29 to excellent patronage.

The Wolf was offered at the Majestic 29-3, and gave the best of satisfaction. Frederick J. Eric as Jules was fine and strong. Mildred Hyland played Hilda in a competent manner. Tom Burroughs as McTavish and Robert Lothian as Hamley were capable. Joseph T. Challis as Patten and William Crimmins as McDonald were at their best. Fiske O'Hara in The Wearing of the Green 5-10. My Son 12-17.

The executive staff at the Majestic consists of Cary McAdow, press representative; John H. Bones, treasurer; John R. Langobee, stage-manager; William Moran, advertising agent; William Hasselbrook, property man; Fred Flod, electrician; L. V. Hardcastle, chief usher; F. W. Peterschen, orchestra leader. All are old timers in the Henderson employ, and were warmly welcomed by the patrons at the opening of season.

The burlesque season opened at the Bon Ton 29, when the New Century Girls appeared 29-31. The business has been immense. The attraction is a fair one, with an excellent chorus. Johnny Marion and Grace Lillian are the stars of the olio in a clever dancing act. Mr. and Mrs. Harry Ellsworth do a clever sketch. Charles Saunders is the comedian. The Cozy Corner Girls 1-3. Tiger Lillies 5-7. The Bohemians 8-10.

The executive staff of the Bon Ton is made up of Edward Cadugan, treasurer; Richard A. Wolff, stage-manager; Fred R. Fox, orchestra leader; Henry Wolff, advertising agent. WALTER C. SMITH.

LOS ANGELES.

The Spendthrift Again at the Mason—An Old Favorite at the Belasco.

The Mason opened its Winter season Aug. 22, and for the week with Porter Emerson Browne's play, The Spendthrift. This play had its initial production at the Belasco Theatre, in this city, some few months past, and as played by that capable stock co. met with huge success. What has been sent us at present is somewhat distorted from the original. Lionel Adams, Forrest Orr, and Doris Mitchell are assigned the principal roles which they handle satisfactorily; the support is fairly good. Next week, Henrietta Crossman in Anti-Matrimony.

Hoyt's old favorite, A Contented Woman, much enlivened by songs and brought down to modern times, found its way to the Belasco 22-30. The Servant in the House 29-4.

The Talk of New York is the big attraction at the Burbank 21-27. It is put on in the same dashing spirit, as though actually given by a traveling co. It is a strong attraction, judging from box-office returns, and the production speaks well for the versatility of the co. A. Byron Beasley returns 28, just in time to take the principal role in Salvation Nell, which will be given a stupendous staging 28-4.

Hobart Bosworth, who is here with the Selig Polyscope co., will, through permission of this co., play the role of Manson in The Servant in the House, which is to be the bill at the Belasco next week. Mr. Bosworth at one time was leading man at this house, but his health compelled him to abandon indoor work, thus his connection with the Selig co.

DON W. CARLETON.

INDIANAPOLIS.

Billie Burke Opened Season at English's—Offerings of the Week and Gossip.

English's will open the season 6, 7, with Billie Burke in Mrs. Dot, followed by Mrs. Fiske in Becky Sharpe and Pillars of Society 8-10.

Lew Dockstader's Minstrels, who were booked for the Murat 5-7, will not appear, and as yet the attraction to fill the time has not been announced.

George Arvine and co. will open a season of stock at the Majestic on Labor Day in The Lost Paradise.

St. Elmo, with Martin Alsop and Beatrice Worth in the roles of St. Elmo and Edna Earle, was a popular and well attended attraction at the Park Aug. 29-3. Time, the Place and the Girl 5-7. The Winning Miss 8-10.

Follies of the Day is the Empire offering for the week. Pennant Winners 8-10.

Fred J. Daily has been named as the new manager of the Murat.

According to information given out in New York a few days ago, Charles G. Stevens will be manager of Keith's Grand Opera House, the vaudeville house formerly controlled by the Anderson-Ziegler co. and managed locally by Shafer Ziegler.

Another change is the departure of W. F. Leary, long the popular treasurer of English's, for Springfield, O., where he has accepted the position of manager of the Fairbanks Theatre, of that city. C. J. Miller, brother of Ad. F. Miller, manager of English's, who has been treasurer of the house at Dayton, O., will succeed Mr. Leary. PEARL KIRKWOOD.

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PROVIDENCE.

A Double Bill at Keith's—Thomas E. Shea in A Self-Made Man.

This is the last week of Summer stock at Keith's, and the Albee Stock co. with a double made it a "hummer." The principal attraction was the roaring farce-comedy, Hello Bill. A case of mistaken identity causing all sorts of complications which the cast carry through to a most successful climax. Next was a travesty on one of the co.'s earlier productions, entitled The Big Little Princess. There was no end of merriment, as can be readily seen by most of the female characters being taken by the opposite sex. All joined in and made the vehicle extremely funny. At the conclusion of the farce, Les Cadets de Cascogne, a quartette, with excellent voices, rendered some delightful selections. Vaudeville for indefinite period.

Thomas E. Shea opened the Empire season very auspiciously Aug. 27, and continued during the week 29-3 in repertoire. The wide circle of admirers of this popular actor was very much in evidence, and capacity houses ruled throughout the week. Dr. Jekyll and Mr. Hyde and The Bells are well known to theatregoers, but a Self-Made Man, which he presented for the first time on any stage 29, finds Mr. Shea in an entirely new role. It is a drama replete with intense situations, and the cast he has assembled is entirely satisfactory toward a most successful performance. Mr. Shea carries the title-role with excellent results, and Charles E. Lake, James J. Cassady, and Lyda Powell especially contribute strong work. Paid in Full 5-10.

Bright music and lively comedy brought good houses to the Westminster during the week 29-3, where the Jersey Lilies held forth with an offering of merit. Sam Howe's Lovemakers 5-10.

The Empire presented a very pleasing appearance upon its opening 27. The house has been completely renovated, and in place of the benches which have heretofore been conspicuous in the gallery a new set of opera chairs have replaced the same, which stamps the Empire balcony as one of the most comfortable in the city. The chairs, too, may be reserved one week in advance like the rest of the house, thus doing away with the usual rush.

Messrs. Spitz and Nathanson, managers of the Empire, are about to open a new theatre in Bridgeport, Conn., Labor Day. The house has been in the process of construction for a year past, and will be known as the New Empire, taken from the Empire of this city.

The Imperial Theatre will be opened for another season on Labor Day, 5, with motion pictures and vaudeville. Last season the house was devoted to Klaw and Erlanger productions exclusively, but the season was brought to an early close from lack of patronage. A short season of vaudeville and motion pictures were in order during the Summer.

Manager Wendelschaefer has announced the opening of the Providence Opera House 12, with The Man from Home as the initial attraction and The Merry Widow to follow. The coming season Mr. Wendelschaefer believes will be one of the best in the history of the house, and his convictions seem well based from the line of attractions he has already booked. The best are bound to be included in the list, as the open-door policy will prevail, thereby giving the Independents as well as the Syndicate a free hand in this city. The Opera House will probably be the only one to cater to first-class attractions during the coming season.

The inauguration of the regular season of vaudeville will take place at Keith's Labor Day, 5, with the following bill as a warrant for good houses: The Rolfonians, Cassell's Dogs, Conlin, Steel and Carr; Rose Pitonoff, Vittirio and Georgetto, Van Hoven, the Horse Dealer, Marshall Montgomery, and the Clipper Quartette. Motion pictures will also be included in the bill.

Never before in the history of Providence has there been such an elaborate array of flags and bunting as there is in the city at present. Almost every building in the downtown section is decorated, and the streets are arched with electric lights and strings of leaves making a very beautiful sight. The occasion of which is the Atlantic Deep Waterways Convention being held here 31-6. Every State from Maine to Florida is represented by delegates and their friends, who are in session daily at the meetings held in the Providence Opera House. Pretentious arrangements have been made by the committee in charge for the entertaining of the guests and favored by good weather, the delegates should go home with a warm spot in their hearts for Providence hospitality. H. F. HYLAND.

NEW ORLEANS.

Renewed Activity in the Theatrical Field—Opening Dates and Attractions.

There is considerable activity in and about the several theatres here preparatory to the opening of the season 4. All the houses are being renovated and the season promises to be the most competitive and brilliant this city has ever seen, in view of the fact that the Shuberts have invaded the field, thereby giving the Tulane opposition. There will be six theatres doing business, with many picture houses offering vaudeville numbers.

The theatres, properly speaking, are the Tulane, Crescent, Dauphine, American Music Hall, St. Charles, Orpheum, and the French Opera House. The Tulane opens 4 with Paul Casenueve in Don Cæsar de Bazan, the Crescent with McFadden's Flats, and the Dauphine with Sidney Drew in Billy. There are no definite dates as to the opening of the other houses, except as to the French Opera House, which begins its season about Nov. 15.

Henry Greenwall announces his retirement from the theatrical business at the end of the season of 1910-11. Mr. Greenwall is now seventy-five years of age and is really the Nestor of the theatrical business in the South. J. M. QUINTERO.

MINNEAPOLIS.

Mrs. Fiske as Becky Sharpe Seen Here for First Time—Other Bills.

The theatrical event of the week was Mrs. Fiske's appearance at the Metropolitan Aug. 22-24 in Becky Sharpe and The Pillars of Society. Although she has been playing Becky for years, Mrs. Fiske has never been seen here in the part before, and her wonderful impersonation was a revelation. Pillars of Society, given one performance only, was equally well received, and the houses were large and enthusiastic. Holbrook Blinn still remains Mrs. Fiske's excellent leading man, and other leading members of the co. are Edward Mackay, Wilfred Buckland, Henry Stephenson, and Sheldon Lewis. Chauncey Olcott in Barry of Ballymore week 28, supported by an excellent co., which includes Edith Browning, Alice Farrell, Howard Chambers, Arthur Jarrett, and Daniel Jarrett. Arthur Jarrett was the popular juvenile with the Neill Stock co. at the Princess last Winter.

Jerome K. Jerome's delightful comedy, Miss Hobbs, was an excellent medium for the Lyric Stock co., Lee Baker giving a remarkably finished and well thought out portrayal of Wolf Kingsearl. Edith Evelyn scored heavily as Henrietta Hobbs, and the other roles were in the capable hands of Jane Meredith, Louise Farnum, Coral Tooker, Bert Walter, Wayne Arey, and W. H. Tooker. The same co. scored heavily with a fine performance of A Modern Magdalen, Edith Evelyn and Lee Baker doing some of the finest work they have ever offered locally. W. H. Tooker was admirable and the other members of the cast were happily disposed. Lady Huntworth's Experiment follows.

With the opening of the new Sam S. Shubert Theatre Minneapolis gained another first-class playhouse this week and will thus be enabled to see all the best attractions of the Independents. The new house was erected by a local syndicate at a cost of $192,000 and the Shuberts have a twenty-year lease. The theatre, which is modeled after the Maxine Elliott Theatre in New York, opened 29 with Viola Allen in The White Sister. Miss Allen, who was seen here a couple of seasons ago in the same play, is supported by a notable co., including James O'Neill, Minna Gale Haynes, and Henry Standford, who proved a worthy successor to William Farnum. The Fourth Estate follows.

The Bijou opens 28 with Sarah Truax and the Neill Stock co. in Zira, while the handsome new Shubert will open 29 with Viola Allen in The White Sister.

Myrtle Gayety has gone to Chicago to play a season of stock with Grace Hayward as second woman.

Sarah Truax, whose marriage to Charles Albert, of this city, two years ago caused her retirement from the stage, reappeared for a week at the Bijou with the Neill co. in Zira, which proved a congenial vehicle. Miss Truax was supported by James Neill, Alfred Cooper, Gertrude Dallas, Ella Hugh Wood, William Bernard, Harry Cashman, Frank Priest, and Edith Luckett, several of whom were with Mr. Neill at the Princess last season. In Old Kentucky follows for State Fair week, which opens 5.

Lee Baker has taken over the management of the Lyric and will continue it as a stock house for the season. Charles Salisbury is to be resident manager for the Shuberts, and A. G. Bainbridge, Jr., who has been the manager, will devote his time to the new Shubert. CARLTON W. MILES.

MONTREAL.

The Princess and His Majesty's Open Labor Day—Manager Judge Arrives.

His Majesty's opens with a Labor Day matinee 5, with A. H. Woods' Girl in the Taxi.

The Princess has for its opening and Labor Day attraction Cyril Scott in The Lottery Man.

The Lyric is showing the original Jeffries-Johnson pictures which are supposed to be prohibited here. There is a suit pending in the courts.

At the Orpheum Aug. 29-3 Howard, the Scotch ventriloquist, gives the best act of its kind that has been seen in Montreal for many a day. The Monkey Music Hall is a clever bit of animal training. Edna Phillips, an old Montrealer, and a capable supporting co., appear to advantage in Una Clayton's sketch, Lost a Kiss in Central Park. Linden Beckwith scored with her singing. The Boys in Blue do a smart drill. Fred Zobedie-Harvey and Baylis, and Cook and Lorenz are other items.

Huntress, the female impersonator, is the headliner at the Francais, and a good one; the Bella Italia Troupe of Musicians is another feature. Whitworth and Pearson in a sketch, Mary Davis, and Jack Dresdner with the motion pictures go to make up a good bill.

The Royal opened its season 27 with The Merry Maidens, featuring Sam Rice. The Two Burlesques, Furnished Room, and All Aboard are well staged and acted. Oliver McBrien is again local manager at this house.

H. C. Judge, now resident manager of the Princess, arrived from New York 26. Mr. Judge, who is a graduate of the University of London, was business representative for Fritzi Scheff for three years and managed a number of houses in Indiana.

The Six Musical Cuttys head a good bill at Sohmer Park.

W. A. TREMAYNE.

CLEVELAND.

New Season Opened at All Houses—Some Good Attractions to Come.

The season of 1910-11 opened with a rush Aug. 29, the two leading houses, the Euclid Avenue Opera House and the Colonial Theatre, being the last to open. Both theatres had good attractions. At the Opera House The Girl in the Taxi, presented by a first-class co., pleased the large house, and the funny situations convulsed the auditors. George Evans and his Honey Boy Minstrels 5-10.

Lew Dockstader's Minstrels played the Colonial 29-3 and gave satisfaction. George Fawcett in The Great John Ganton 5-10.

Beulah Poynter in The Little Girl That He Forgot was at the Lyceum 29-3. At the Mercy of Tiberius 5-10.

The Holden Players presented The House of a Thousand Candles at the Cleveland 29-3. Carmen 5-10.

Among the early bookings at the Euclid Avenue Opera House are Mrs. Fiske, Montgomery and Stone, The Spendthrift, The Member from Ozark, Lillian Russell, and Blanche Bates. WILLIAM CRANTON.

THE VAUDEVILLE THEATRES

FIFTH AVENUE.

Owing to the sudden illness of Laddie Cliff and Erroll Burt the bill at the Fifth Avenue was changed somewhat last week from the original announcement. Laddie Cliff is the English boy of some favor in New York. A disappointment indeed was the absence of Erroll Burt, the female impersonator. Mr. Burt is a New Yorker, who was to make his American debut at the Fifth Avenue. "Erroll Burt" is a nom de theatre. Mr. Burt's pictures in costume were very "fetching." His previous efforts have been in European drawing-rooms. The changed bill, however, offered good entertainment. The La Vine-Cameron Trio, consisting of Oliver La Vine, May Le Vine and Charles Cimaron, gave a comedy dancing sketch called Imagination. The act was not startling. Gordon and Marx, the German team, were up to their usual standard in their patter and song parodies. Eva Taylor and company, including Lawrence Gratton, Henry Pemberton and Josephine Crowell spoiled a clever little comedy called His American Girl. Miss Taylor was too affected to please, Lawrence Gratton was an impossible Englishman, Josephine Crowell and Henry Pemberton were absolutely unconvincing. The plot is based on misunderstandings. Reginald Howard (Lawrence Gratton) is held before his brother Charles (Henry Pemberton) as a model of conduct by his Aunt Hilda. Reginald is interested in monkeys and owns two such animals. A foundling is left on the steps of the Howard home. Charles, to play a trick on his Aunt Hilda, pins a note to the infant purporting to be from the mother to the father, Reginald. The ruse succeeds. The joke is finally explained by Charles. Reginald and his American girl, Dorothy Ames (Eva Taylor) make up. Adele Ritchie, the dainty musical comedy prima donna, in a repertoire of songs, deserved the enthusiastic applause which she received. Floyd Mack, a new comer in the vaudeville field, found favor with his clog dancing number. Mr. Mack has a most pleasing personality, but dresses abominably. Porter J. White's dramatic acting in Oliver White's sketch, The Visitor, was excellent. He was ably assisted by Edward Wenn and Adelaide Fairchild. The visitor (Mr. White) invades the study of Clark Martin (Edward Wenn) and in a dramatic speech explains the murder of a man for which Martin is prosecuting the supposed murderess. The visitor claims to be the murderer. He couples the name of Martin's wife with the private life of the murdered man. Martin is dumbfounded and asserts that had he known of the intrigue he himself would have made way with the reprobate. The visitor asks how he would clear himself had he committed the deed. "By the unwritten law," replied Martin. "Then," said the visitor, "I shall defend my client, whom you are prosecuting, by the unwritten law, for it was my client's wife and not yours whom the murdered man ruined." Mr. Porter's conception and exposition of the character was superb. Marshall Wilder told many old and a few new stories. Mr. Wilder's stories are subtle in meaning and delivered as Marshall Wilder only can deliver them. The Original Four Londons in daring feats of trapeze work completed the bill.

ALHAMBRA.

The Kemps, two colored entertainers, a man and woman, opened the Alhambra bill with a fairly good act. Marshall Montgomery, the ventriloquist, followed with his really wonderful exhibition of voice placing, of which his whistling is the "big" feature. The Four Konerz Brothers with their hoops were well received. Barney Bernard and Lee Harrison repeated their success of the week before at the Fifth Avenue. William Hawtrey and his company, Thomas Mills, Agnes Ware, and Cyrus B. Wood, presented Louis Joseph Vance's sketch, Compromise. Mr. Hawtrey as John Rideout, the good-for-nothing husband, who after seven years' absence returns to find his wife married to another man, David Durand, and is shot by a burglar when he starts to throttle his wife, rendered a good account of himself. The same cannot be said of Miss Ware, who was sadly amateurish as the wife. Thomas Mills as David Durand and Cyrus B. Wood as the burglar had but little to do. The Arlington Comedy Four were a riot, stopping the following act to take curtain calls. Rolf and His Rolfonians in their charming musical act were favorites. Mr. Rolf's company consisted of Renatta Grossman, soprano; Nellie Morse, 'cello; Viola McGibney, violin; Bertram Sheridan, baritone; Carl L. Lewis, euphoneum; Paul M. Brown, monster tuba; Jay G. Simms, trombone; Jack A. Henry, trombone, and Frank Stefano, harp. Tom Waters, the Irish singing comedian, exhausted his supply of songs after four or five recalls. Charmion in her trapeze act finished the bill with a "big noise."

AMERICAN.

For the second and last week of his engagement at the American, Julian Eltinge had a new number, the bridal song, with appropriate costume. Mr. Eltinge could give brides many hints as to dress. He wore a silk princess costume with long train and the regulation veil, and carried a shower bouquet of lilies-of-the-valley. The accompanying song, "I'm Going to Be Married," was built on the Lohengrin wedding march, the strains of which were evident in the song. The number pleased immensely. Then followed his old successes, "The Bathing Girl," "The Days of Yore," and "The Spanish-American Rag," all of which were received with undiminished favor. Ed Blondell in his ever welcome Lost Boy was greeted like a successful new act. Johnny Ford, late of The Echo, danced and tried to sing. Mr. Ford's dancing is excellent, but his singing—never. He was recalled for several bows. The Count and Countess Chilo in their second week of mind reading caused much speculation as to their methods. Four Banjo Players replaced the Constantine Sisters, who had been billed. The Prince Kanazana Japs did some balancing and tight rope walking, which were excellent. Matthews and Bannon in their familiar Battle of Too Soon went well. W. E. Whittie did an excellent ventriloquist act in full stage. Julian Rose in his old collection of patter, Levinsky at the Wedding, was in his usual humorous vein. A. K. Hall in a not overfunny talk and song act, and the Magnanis completed the bill.

HAMMERSTEIN'S.

Stuart, "the Male Patti," in new costumes and with new songs, made his first appearance this season in New York at Hammerstein's. Mr. Stuart's delightful falsetto voice has lost none of its freshness. His gowns, the first a pink with lace overgarment, and the second a soubrette costume, showed good taste. Several encores were demanded. Others on the bill were Truly Shattuck, R. L. Goldberg, Gus Edwards, Bedini and Arthur, Belleclaire Brothers, Goelman's animals, Pederson Brothers, Martinetti and Sylvester, Behan and Spencer, and Tuscana Brothers.

CURRENT BILLS.

Fifth Avenue: Edna May Spooner and company, including Mrs. Mary Gibbs Spooner, in the sketch, An Obstinate Family; The Little Stranger, a race-track sketch by Frank Craven and George V. Hobart; the Six Musical Cuttys; Jean Bedini and Arthur Roy, jugglers; Oscar Lorraine, protean violinist; Gene Greene, a singer; the Mangean Troupe of Acrobats; Clark Sisters and Billy Farnon, Chassino, the shadowgrapher.

Hammerstein's: Dr. Perin, Bonita, assisted by Lew Hearn; Frank Tenney, the Avon Comedy Four, the Three Keatons, James F. Dooley, assisted by Corinne Sales; De Renzo and La Due, Carbery Brothers, and Harry Hirsch.

Alhambra: Valeska Suratt and William Gould, Charles Leonard Fletcher in Nerve, Dan Burke and his "Wonder Girls," Chadwick Trio in For Sale—Wiggins' Farm, Bobby Pandur and Brothers, and Ed. Morton.

Bronx: Billy Van and Beaumont Sisters in Props, William Macart and Ethelynne Bradford in A Legitimate Hold-Up, Jack Wilson company in An Upheaval in Darktown, Porter J. White in The Visitor, Maggie Cline, Cunningham and Marion, the acrobats; Christy and Willis, the jugglers; the Four Konerz Brothers, and Arthur White.

Colonial: Carrie De Mar in a list of new songs, including "Three Days on the Ocean," "The Hobble Skirt," and "The Poor Old Cock-a-Doodle Doo," the Carnival of Roses, Avery and Hart, Elton Polo Troupe, Harry B. Lester, Herbert's Dogs.

Greenpoint: Jesse L. Lasky's The Photo Shop, Jane Courthope in Lucky Jim, Charles and Fanny Van in A Case of Emergency, Ward, Klare and Ward in The Twin Flats, the Farrell-Taylor Trio, Andy Rice, Bell and Caron, Irene Dillon.

Orpheum: Rose Coghlan in Between Matinee and Night, Barney Bernard and Lee Harrison in Mr. Cohen of Bridgeport, James and Sadie Leonard in When Cæsar Saw Her, Stuart Barnes, the Frey Twins, Fiddler and Shelton, York's Dogs.

American: Danses Russes, Julian Rose, Byron and Langdon, Masked Heavyweight Marvel, Violinsky, De Faye Sisters, Four Stagtooles, Buckner's Cycling Sensation, the Balloon Girl, Orpheus Comedy Four.

Henderson's: John F. Murphy, Sprague and McNeece, Grace Leonard and Frank Wilson, Four English Rosebuds, Ferry, Swor and Mack, Four Musical Hodges, Futurity Winner, Melville and Higgins, Four Londons.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

EVA TAYLOR

Presents Her Latest Vaudeville Success

"HIS AMERICAN GIRL"

Fifth Avenue Theatre, this week — Colonial, next week

Direction PAT CASEY

SAN FRANCISCO.

Seven Days Stayed Three Weeks—The Lottery Man Well Received at the Savoy

Seven Days has been transformed into twenty-one days at the Columbia. So successful has been this pleasing comedy that Gottlob and Marx arranged that the piece remain three weeks instead of two, as was first scheduled. Big business recorded. Fifteen thousand people have already seen the play, and it is expected that 20,000 more will be given the opportunity.

The Alcazar is now running to the end of a very prosperous engagement with James K. Hackett as the star. Samson is the bill until Aug. 29, when the regular stock season will open.

His House in Order is the vehicle that will inaugurate the new season with Jane Gordon and Thurston Hall as the new leading people. The Girl I Left Behind Me will be given during admission day week, when two new people will be introduced, Grace Barbour, second leading woman, and Thomas Chatterton, juvenile.

The Princess Florodora, at matinee, 21, with Hartman still the leading feature, and Mikado will be the bill commencing 27. King Dodo will follow at the Princess, which will mark Mr. Hartman's first appearance in this play.

The Savoy again appeared as one of our most attractive houses 21, having opened with The Lottery Man, which proved a shrieking success. The players were Lucia Moore, Francis Gillin, William Rosell, George Roberts, Sadie Harris, Florence Robertson, Vivia Ogden, May Donohue, and Fred Calvin. The play is billed for two weeks; best seats $1.50.

N. A. Magner has enjoined Kolb from appearing alone, it having been said that he separated from Mr. Dill. Mr. Magner is a partner in the profits, and has a contract which runs until 1913. One hundred and twenty-two thousand dollars was the profit for two years, and $10,000 for the few months of this season. One-fourth was Mr. Magner's share besides $50 per week with expense money.

Grace Travers, who left the Alcazar co. to go with Miss Harned, has gone to be a member of the Baker Stock co. in Portland, Seattle, and Spokane.

Louise Brownell, Ralph Bell, James Corrigan, and Lillian Elliott have gone North to join the Northwest Stock co.

Rose Stahl will be the next feature at the Columbia.

A. T. BARNETT.

BALTIMORE.

Lyman H. Howe's Success—Attractions for Labor Day Week.

BALTIMORE, Sept. 8.—Lyman H. Howe closed his very successful engagement at Ford's to-night, and has given Baltimoreans a delightful opportunity of becoming familiar with the different countries, industries, habits of the people and points of interest throughout the world. Judging from the large attendance at every exhibition of pictures, the people appreciated this fact and eagerly accepted the chance afforded them.

Al. H. Wilson in his musical play, Mets in Ireland, will be seen next week at Ford's.

The Savoy, formerly Blaney's, has a very attractive vaudeville bill, including Willa Holt Wakefield, and the Maryland is also offering a number of leading features.

The Chinatown Trunk Mystery will doubtless prove highly interesting to lovers of such tragedies and will be seen at the Holliday all next week.

The New Monumental promises Miss New York, Jr., to be very entertaining, while the Gayety offers the Big Banner Show.

The Academy is still presenting vaudeville and moving pictures.

HAROLD RUTLEDGE.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant

Alpha Troupe—Orph., Omaha, Neb.
Artois, Jack, Duo—Orph., 'Frisco.
Bayes, Nora, and Jack Norworth—Chase's, Washington, D. C.
Belmont, Joe—Peckham, Eng., 8-10, Putney 12-17.
Beyer, Ben—Orph., Seattle, Wash.
Bison City Four—Orph., 'Frisco.
Boyle Bros.—Maj., Sioux Falls, S. D.
Breton and Runkel—Variety, Allegheny, Pa.
Bretonne, May—Grand, Homestead, Pa., 5-7, Variety, Allegheny, 8-10, Star, McKees Rock, 12-14, Arcade, Carnegie, 15-17.
Burgess, Bobby, and West Sisters—Orph., Portsmouth, O.
Conlin, Steele and Carr—Keith's, Prov., R. I.
Connelly and Webb—Colonial, Lawrence, Mass.
Connelly, Mr. and Mrs. Erwin—Orph., San Francisco, Cal., Aug. 29-Sept. 10, Oakland, Cal., 11-24.
Crane, Viola—Los Angeles, Los Angeles, Queen, San Diego, Cal., 12-17.
CRESSY, WILL M., AND BLANCHE DAYNE—Orph., Denver, Colo., 5-17.
Cunningham and Marion—Colonial, Lawrence, Mass., 12-17.
Dale and Boyle—Orph., Denver, Colo.
Dean-Orr Sisters—Oak Summit, Evansville, Ind., Colonial, Indianapolis, 11-17.
De Renzo and La Due—Hammerstein's, N. Y. C.
De Veau, Hubert—Four Mile Creek, Erie, Pa.
De Vora, Harvey, Trio—Orph., Oakland, Cal.
De Witt, Burns and Torrance—Schuman, Frankfort, Ger., Sept. 1-15, Reichallen, Cologne, 16-31.
Doherty Sisters—Coliseum, London, Eng., Sept. 1-30.
Dolce Sisters—Grand, Indianapolis, Ind., Columbia, Cinti., 11-17.
Don, Emma—Maj., Seattle, Wash.
Dupres, Fred—Orph., Spokane, Wash.
Eltinge, Julian—American Music Hall, Chgo.
Ewen and Pierce—Pantages', 'Frisco, 11-17.
Farnum, William—Grand, Pittsburgh, Pa.
Fay, Two Coleys and Fay—Shea's, Toronto, Ont.
Fentelle and Valerie—Orph., Omaha, Neb., Orph., Kansas City, Mo., 11-17.
Fiddler and Shelton—Orph., Bklyn.
Finney, Maud and Gladys—Orph., Milwaukee, Wis.
FISHER, MR. AND MRS. PERKINS—Maj., Denver, Colo., 12-17.
Flanagan and Edwards—Orph., Oakland, Cal.
Gallagher, "Skeet"—Oak Summit, Evansville, Ind., Colonial, Indianapolis, 11-17.
Glose, Augusta—Orph., Memphis, Tenn., Orph., New Orleans, 12-17.
Goldsmith and Hoppe—Temple, Hamilton, Ont.
Gordon and Marx—Grand, Syracuse, N. Y.
Granville, Bernard, and Wm. F. Rogers—Orph., Los Angeles, 28-Sept. 10.
Harris and Randall—American, Cinti.
Hayward and Hayward—Orph., Ogden, U., Orph., Salt Lake City, U., 11-17.
Hefron, Tom—Crystal, Braddock, Pa.
Howard and Howard—Orph., Seattle, Wash.
INGRAM, BEATRICE—Chase's, Washington, D. C.
Innes and Ryan—Colonial, Indianapolis, Ind.
Johnson, Ben—Chase's, Washington, D. C.
Kauffman, Reba and Inez—Krystal Palast, Leipsic, Ger., 1-30.
KNIGHT, HARLAN E.—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 11-17.
Kohl, Gus and Marion—Airdome, Albion, Mich., 4-7, Family, Ann Arbor, 8-10.
La Toy Bros.—Orph., Lincoln, Neb.
La Dent, Frank—Brighton, Brighton Beach, N. Y., Trent, Trenton, N. J., 12-18.
Luce and Luce—Orph., Spokane, Wash.
Maddox and Fitz Patrick—Poli's, Bridgeport, Conn., Poli's, New Haven, Conn., 12-17.
Maxwell and Dudley—Grand, Portland, Ore.
Moran and Wiser—Deutches, Munchen, Bav., 1-31.
Mullen and Corelli—Orph., Omaha, Neb.
Nosses, Six—East End, Memphis, Tenn., Lake Cliff Park, Dallas, Tex., 12-19.
Nugent, J. C.—Orph., Oakland, Cal., 28-Sept. 10, Orph., Los Angeles, Cal., 11-24.
O'Clare, William—Bijou, Lansing, Mich.
Odiva—Shea's, Buffalo, N. Y.
O'Neill Trio—Lyric, Joplin, Mo.
Operatic Festival—Orph., Oakland, Cal.
Pantzer, Lina—Orph., Reading, Pa.
Pitonoff, Rose—Keith's, Prov., R. I.
Pope and Dez "Uno"—Orph., Lincoln, Neb., 11-17.
Reed Bros.—Grand, Indianapolis, Ind., Grand, Evansville, Ind., 12-17.
Rosamora, Suzanne—Orph., Portland, Ore.
Rolfe and Rolfeolians—Keith's, Prov., R. I.
RYAN, THOS. J.—RICHFIELD—Orph., Los Angeles, 28-Sept. 10.
Sanford, Jere—Temple, Grand Rapids, Mich., Main St., Peoria, Ill., 12-17.
Seymour and Dupree—Orph., Montreal, P. Q.
Sherman and De Forrest—Sheedy's, Newport, R. I.
Shields, Sydney—Maj., Chgo., Maj., Milwaukee, Wis.
Spissell Bros.—Orph., Minneapolis, Minn.
Stelling and Revell—Dominion, Ottawa, Ont.
Stepp, Mehlinger and King—Orph., Los Angeles, 5-17.
Taylor, Mae—President, Chgo., Ill., Julian, Chgo., 12-17.
Vagges—Maj., Seattle, Wash.
Van, Billy—Maj., Butte, Mont.
VAN, CHARLES AND FANNIE—Greenpoint, Bklyn.
Van Hoven—Keith's, Prov., R. I.
Vittorio and Georgetto—Keith's, Prov., R. I.
Walsh, Mealy and Montrose—Grand, Indianapolis, Ind.
Wells, Lew—Orph., Champaign, Ill.
Wentworth, Vesta and Teddy—Orph., Kansas City, Mo., Orph., Des Moines, Ia., 12-17.
Whiteside, Ethel—Gaiety, Galesburg, Ill.
Willard and Bond—Empire, Kansas City, Mo., 4-17.
Williams and Segal—Poli's, New Haven, Conn.
Williams and Sterling—Star, Muncie, Ind.
Williams Duo—Lyric, Houston, Tex.
Winter, Winona—Grand, Pittsburgh, Pa.

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LOVENBERG, CHAS. — Keith's Theatre, Providence, R. I.
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DETROIT.

Close of the Sheehan Opera Company's Engagement—News of the Burlesque Houses.

The Sheehan Opera co. selected Martha as the opera to close their engagement at the Detroit Opera House Aug. 29-3. On the whole it has been a very satisfactory engagement and Joseph F. Sheehan's personal popularity has paved the way for a similar engagement next season. The regular season at this theatre begins next week with The Member from Ozark.

At the Garrick Aug. 29-3 The Bonstelle co. presented Lady Frederick the first half of the week and The Cottage in the Air the latter half. Next week Lew Dockstader.

The Port of Missing Men, featuring Hugo Koch, drew fairly well at the Lyceum 28-3. Next week Beulah Poynter.

The burlesque-going portion of Detroit was very well pleased with the performance put on at Manager Ward's cosy Gayety Theatre Aug. 28-3. Both burlesques were above the usual average and that peculiar quality of ginger that makes good burlesque was always visible without the accompanying tone of vulgarity which so often accompanies it. Next week Fads and Follies.

It would be difficult, in analyzing the bill at the Temple Theatre Aug. 29-4 to decide which was entitled to the place of honor, taking public applause as the criterion, the Eight Geisha Girls or inimitable Ben Welch. In fact, Manager Moore seems to be inaugurating the opening of the Fall season with his usual selection of well-balanced bills. Others appearing on the same bill were Ricard and Lonergan, Jolly Wild and co., Sebastian Merrill and co., Burns and Fulton, Cook and Stevens and Claudia M. Reade. Next week McIntyre and Heath.

The Brigadiers drew excellent houses to the Avenue Aug. 28-3, in two well-dressed burlesques and fair olio. Next week Dave Marion will be welcomed with his Dreamland Burlesquers.

The Hall Players offered Princess of Patches at the Lafayette Aug. 28-3.

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SEATTLE.

The Russell and Drew Company and Lawrence Players Furnished Good Entertainment.

At the Seattle the offering of the Russell and Drew Stock co. was The Queen of the Outlaw's Camp Aug. 21-27, which pleased houses ranging from medium to capacity. The thrilling situations were skillfully handled. Claire Sinclair was effective in the title-role. In the cast were Jane Tyrrell, Sidney Payne, George B. Berrell, and others, who showed their usual skill and ability. The future headquarters of this co. will be the Alhambra, where it will open with The Traveling Man 28-3.

The attraction at the Lois was Texas 21-7, which was presented in an efficient manner by the D. S. Lawrence co. before houses averaging good business. Jane Kelton in the title-role displayed her skill and cleverness to the best advantage. In the cast were D. S. Lawrence, Alf. T. Layne, Lee Morris, Norval MacGregor, Philip Sheffield, who made the most of their respective parts. Same co. appeared in Going Some, special matinee, 28. Such a Little Queen 28-3.

A natatorium, which contains among its features a salt water tank, has just been completed in the Moore Theatre Building. It is well equipped in every respect. The opening date was 25.

Victor Murdock, insurgent Congressman, addressed a large audience at the Alhambra 24 on the political issues of to-day, and much enthusiasm was displayed.

Forest fires during the current week, 21-27, have wrought great destruction of life and property in Montana, Idaho, and Washington. Oregon and California, too, have not escaped the scourge.

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Lee Avenue, Williamsburg . . Aug. 29
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AROUND VARIOUS CIRCUITS

Bookings Rapidly Increasing and a Prosperous Season Seems Assured in All Sections.

American Theatrical Exchange.

Recent bookings through this office are Frederick Warde, Aborn Grand Opera company, The Dollar Mark, and Thomas Dixon's new play, The Sins of the Father.

Local capitalists of Montgomery, Ala., are looking for a location for a new theatre which they contemplate erecting this season, and which will be added to this circuit.

Charles A. Bart Southern Theatre Circuit (Inc.).

Encouraging reports from The New Cotton King for good business in the South.

Referring to good business in the South, the following extracts published by the New York *Evening World*, Aug. 27, of an interview with Eugene G. Scales, the New Cotton King:

"With August cotton at 20 cents a pound, Eugene G. Scales, of Dallas, Tex., was acclaimed Cotton King to-day in that section of Wall Street known as the Cotton District." "You may say for me," said Mr. Scales to an *Evening World* reporter to-day, "that the real beneficiaries of the 20-cent cotton are the planters in the South, but indirectly it will help all business through the country; well, I will venture that we will have 20-cent cotton or higher for all the months from January on," said the new Cotton King.

The above extracts prove that the outlook for theatrical business in the South is very encouraging.

R. L. Flanigan, manager of the New Opera House at Statesville, N. C., has placed his theatre on this circuit, and advises us that the theatre will be one of the finest in the State. It will seat about 700 persons, and will have a stage that can accommodate any company on the road. Twelve well equipped dressing rooms with hot and cold water and steam heat will be built. Everything will be of the very latest and best. Statesville has a population of 10,000, and a drawing population of 10,000 more. It is on the main line of the Southern Railroad, between Nashville, Salisbury, Winston, Salem, and Charlotte. The people have been accustomed to travel to those towns to witness first-class performances, but have stated that if the better class of attractions will play Statesville at their new Opera House, they will certainly eliminate their trips and patronize the theatre in their own town. Mr. Flanigan is well satisfied with the attractions already booked for the coming season. The outlook is encouraging.

J. J. Coleman Circuit.

Jess Burns will put out an excellent production of Smiling Island, using the trademark of The Casino Girls. He will tour this circuit, beginning in Kentucky in September. Joseph Thonet will be businessmanager.

The Grand Opera House at Shreveport, La., has been entirely redecorated, carpeted and upholstered. When opened in September it will look like a new theatre.

Sam J. Myers, who has been handling the Baker-Grand, at Natches, for Ehrlich Brothers and Coleman Company the past four years, has been transferred to the Century Theatre, Jackson, Miss., and will be succeeded at Natches by Mr. Ferguson.

Contracts were signed during the past week for Madame X and The Merry Widow for this circuit.

Wilkerson and Willis have leased the Kidd Opera House, Princeton, Ind., and the bookings will be handled through this office.

John H. Settle has bought Pedley and Burch's lease of the Henrietta Theatre, Princeton, Ky. The theatre will be booked through this office.

LETTER LIST.

Members of the profession are invited to use THE MIRROR *post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of* 10 *cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.*

WOMEN.

Adams, Mrs. Stanley, Dorrit Ashton, Thelma Aandre, Trixie Ayers, Lillian Albertson, Mrs. Maelyn Arbuckle, G. Aldrich.

Brevane, Beatrice, Fanny Bradshaw, K. P. Burnard, Mrs. Basil B. Buck, Mattie Briggs, Elgie Bowen, Mildred Barrington, Vera Belmont, Leileth Belmont, Edith B. Black, L. V. Burroughs, Mrs. Leo C. Bell.

Curry, Rose, Edith Conrad, Kate Campbell, Fanny Cummings, Minnie Carruthers, Ruth Chester, Phyllis Carrington, Irene Chandler, Nell V. Claire, Frances Comstock.

Duffy, Harry K., Leila Duval, Edith Decker, Elliot, Mrs. C. Wm., Monte Elmo, Florence Earle, Frances Evans.

Fraser, Lilian, Beth Franklyn, Gertrude Fowler, Ines Forman, Florence Ferry.

Griffin, Georgia, Allie Gates, Mae Guyer, M. Granger, Edith C. Gordon.

Holland, Mrs. A., Virginia Hysell, Charlotte Huntington, Minnie Herman, Mrs. Warren P. Hill, Ethel Harborough, Louise Horner, Mrs. Lew Hearn, Helen Howell, Lois Hawthorne, Cora Hummell, Mazie Hartford, Helen Harrington, Ruth Hawkins.

Johnson, Ethel, Emily Johnson, Jennie Joyce.

Kent, Eleanor, Bessie King.

Lanehig, Helen, Lillian Le Roy, Nina Lyn, Jennie Lee, Olandia Lucas, May Langdon, Miss A. G. La Pointe, Camilla Lorraine.

Moreland, Marguerite, Adele Maynard, Elsie Murray, Phillis McAuley, Florence May, Louise Montague, Ethel May, Nellie Mason, Josie Murdock, Nora May, May Martine, Caroline McLain, Niemeyer, Mrs. J., Edna Norman, Ethel Norton.

Osborne, Louise, P. G. Olney, Gene Ormond.

Plummer, Inez, Charlotte Parry, Jessie E. Pringle, Ida A. Pray, Ruby Paige, Natalie Perry, Mrs. Arthur Price.

Quinn, Florence.

Roland, Bessie, Evelyn Raymond, Mary K. Roth, Helen G. Robinson, Lillian Rosewood.

Sifford, Maud A., Lila A. Stewart, Jessie Stoner, Mrs. Fern Shriner, Lillian Schelegel, Kathryn E. St. Clair, Marie Sutter, Florence Stanley, Mrs. Chas. Stevenson, Mrs. Truly C. Shattuck, Josie Sadler.

Theodora, Bella, Lulu M. Tuohy, Josephine Thill, Lovell A. Taylor, Clara Thropp.

Van Horn, Zelle, Louise Vale, Eda Von Luke.

Wesseley, Mrs. Wallace, Evelyn Westbrook, Helen Wilson, Besse Wright, Willa H. Wakefield.

MEN.

Allen, Rich'd V., Lawrence Atkinson, Fred Alyn, V. W. Arthur, Jack A. Armstrong.

Barnes, Howard C., Billie Bristor, Frank G. Baker, Geo. Brenner, Chester Bishop, Ernest Baker, Howard Boulden, Harry Braham, Jno. Burlock, Rich'd Bennett, Harry C. Bradley, C. C. Burnison, Chas. Bartling, Cliff Braddish.

Conklin, Wm., Rex Carter, Harry Collins, Wm. Courtleigh, Robt. Cain, Eugene Cowles, Lester Cuneo, C. H. Carlton, Edw. Coxen, Clay Clement, M. M. Costello, Fred Conger, C. N. Caughy, Harry M. Collins, Robt. Cummings, Rich'd C. Collins, Jas. Cormican.

Davis, Edgar, Hal De Forrest, Jno. Drury, Wm. Dunn, Harry R. Davies, Eugene Dantelle, Maurice Darc'y, Hugh Doner, Harry Dull, Geo. M. Dantree, Robt. Downing, Jos. De Grasse, W. C. De Witt.

Emerson, Jno., L. E. Ellinger, Hugh Ettinger, Wm. E. Ely.

Forte, Courtney, Wm. T. Francis, Jameson L. Finney, Irving S. Finn, Bernard Fairfax, Harry H. Forsman, Lucius Fairchild, Geo. Fawcett.

Gordon, Louis, Bob Gary, P. L. Grandy, Max Gordon, Harry Gunson, Geo. S. Grennell, Hayden, Carl, Edwin Holt, Glenn Harper, Arthur J. Horwitz, Harry C. Hudson, Robt. V. Hardon.

James, Henry F., Dan'l Jarrett.

Kilday, Frank, H. B. Kennedy, Ralph Kellard, Claude E. Kimball, Frank Kimball.

Love, Rich'd, Frank D. Lane, Douglas Lloyd, Carey Livingston, Ed F. Lampman, Robt. Lincoln, Chas. Ludwig, Albert Livingston, J. B. Lunt, Jacque La Belle.

Mordaunt, Hal, Col. Millikan, Albert Morgan, Harold T. Morey, Wilson Melrose, Harry Mainhall, Fred Mace, Robt. Morris, Lucien Marsh, Jas. B. Mackey, Chas. F. Miller, A. E. Morgan, Louis Miller, Jos. Merrick, Arthur Morrison, Walter Mori, Geo. J. McQuade, Bernard J. McOwen, E. W. McFarland, Robt. McBride.

Nascher, Matt, Thos. F. Nye.

Osborne, Mervin.

Pomeroy, Chas. H., H. F. Peters.

Robey, H. C., Jno. Robb, Ralph M. Rowley, Dean Raymond, Clarence Rogerson, Edw. E. Rice, Robt. J. Riddell.

Sidwell, Alfred, Jos. W. Smiley, Jos. J. Shalroy, Ralph Strong, O. G. Shear, Harry Shuman, Jack Strickler, Ralph Stuart, Matthew J. Smith.

Thorn, Wm. L., Wm. H. Thompson, Ferd Tidmarsh.

Van Buren, A. H.

Waters, Jno., H. G. Wooldridge, Stanley G. Woods, Frank Wunderlee, Fred E. Wright, Jno. F. Webber, W. W. Wagner, Frank R. Wallace, Zoellner, Carl.

REGISTERED MATTER.

Laura Rea Byrth, Clarence P. Full, Jas. Corte, F. A. Demarest, Clara Paulet, M. B. Moulton, Frank Rowan, Franklin Whitman, Ernest Franconi, Sidney McCardy, Walter N. Lawrence, Cleo Moody.

Correspondence

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Sapon): Being repaired and redecorated. Opens Labor Day, matinee, with The Millionaire's Kid 5-11.—SCHUBERT (Arthur Mattice): Will open about 15.—JEFFERSON (R. S. Douglas): Season will open about 10 with Polly of the Circus. Manager Douglas announces a great list of attractions.—ORPHEUM: Will open about 15 with usual vaudeville. Sock, or Western, circuit was presented at Orpheum last season, while Keith and Proctor vaudeville will be offered this season.—MAJESTIC (P. J. Reddley): Vaudeville; good bill; fair business.—ITEMS: Alabama State Fair Oct. 6-15.—Eagles' Carnival begins Labor Day at Germania Park.

MOBILE.—LYRIC (Gaston Neubrik): Announcement has been made from the management of the Lyric to the effect that this house will play the Independent attractions this season. The theatregoing public are showing much interest and anticipate with pleasure the coming of such stellar attractions. Season opens with Sidney Drew in Billy 2. Tim Murphy 9.—MOBILE (J. Tannenbaum): Opening attraction Polly of the Circus 22.

CALIFORNIA.

PASADENA.—NORTON (R. H. Norton): What was known as the Lowe Opera House and the Pasadena Grand Opera House will be no more. The house is being remodeled and brought up to date. R. H. Norton, the proprietor, who took over the house from Professor Lowe, is leaving nothing undone to make what will be known hereafter as the Norton Theatre one of the very best houses in the West. In addition to the theatre there is a hotel added to the building, which will make it very convenient for professional people. Heretofore theatregoers have had to journey to Los Angeles and lose a lot of time in doing so, besides the inconveniences, which caused a great deal of comment, and the moment it was announced by Mr. Norton that he had decided to rebuild the theatre a lot of rejoicing was the result, and every one became happy to think that at last they would have first-class attractions as well as a first-class theatre. The following attractions have been booked: Wilton Lackaye, Mikado, Walker Whiteside, Prince of Pilsen, Going Some, John Mason, Stubborn Cinderella, Billy Clifford, The Kissing Girl, Man of the Hour, Volunteer Organist, Grace Cameron, Bernard Daly, Time, Place and the Girl, and Gertrude Elliott.

OAKLAND.—MACDONOUGH (H. H. Campbell): Stockwell co. in Three Weeks Aug. 14-20; performance and attendance fair. The Spendthrift 4-8.—ITEM: Muriel Hope, who has recently been playing in stock at Buffalo, Columbus and Boston, has been engaged as leading woman for the coming season by Manager Bishop.—LIBERTY (R. W. Bishop): Bishop's Players presented Sapho 15-21. Isetta Jewell in title-role great hit; excellent support by Sidney Ayres. The College Widow 22-28; capacity houses; fine performance. Captain Jinks of the Horse Marines 29-4.—ITEMS: Isetta Jewell, who has been playing an extended engagement at the Liberty, closes her engagement 3 and will immediately take her departure East.—Owing to the death of their infant child the engagement of Mr. and Mrs. Jack McGreevy of the Orpheum circuit was temporarily canceled. Their number on the bill is being filled by Josie Heather, who is the wife of one of the Dancing Fords.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (Henry B. Harris): Decidedly risque as to comedians' jokes, but undeniably bright and lively as to femininity, was the Tiger Lilies Aug. 25, 27, which had three well pleased audiences. Zaliah's dance outclassed anything seen here before. Elsie Ferguson's engagement 29, 30 was so successful that an arrangement was made for its continuance 31—a very exceptional thing for Bridgeport in case of a topnotch price attraction. Beverly 2. Bright Eyes 3. The Firing Line 5.—POLI'S (L. D. Garvey, res. mgr.): Sturdy, versatile, impelling John Ince is the only remaining member of the 1910 Summer stock co. for its last week. His new associates include Brigham Royce and Jessie McAllister, the former playing the opposite role to Ince with care and force, and the latter's personality being well adapted to Hilda's character. As usual, Labor Day ushers in the vaudeville season.—ITEM: As his part in the local celebration over Bridgeport passing the 100,000 population mark, Messrs. Poli and Garvey decorated their house in flags and bunting, with a memorial record showing the new figures, 102,057.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Kurnuli Co.): The Stamford Stock co. opened season Aug. 29-3 to good business with The Man on the Box, presenting Mabel Carruthers and Hayden Stevenson in the leading roles. The co. as a whole is well balanced and capable, presenting the comedy in a very satisfactory manner. Miss Carruthers as Betty was charming, notwithstanding the handicap of a severe cold. Mr. Stevenson as Bob made good in Dizey's old part. Lynn Overman, an old favorite here, is still the same happy-go-lucky chap who delighted us last season. Forrest Seabury as Judge Watts certainly brought out all there was in this comedy part. S. T. Klawans as the Russian count both looked and acted the part to perfection.—LYCEUM (A. Geronimo): Vaudeville will again hold forth at this house, commencing Aug. 29, and changing the bill twice a week. All booking will be through the U. B. O.—Item: Joseph d'Estere has now assumed the local managership of the Alhambra, and his pleasing personality goes a long way toward establishing success at the box-office end.

MERIDEN.—POLI'S (Thomas Kirby): Sam Watson's Farmyard, Kaufman Brothers, Scott and Davis, Dillon, Madge Hughes Aug. 29-31, attracting large audiences; in the evenings it is hustle to get standing room.—ITEM: Thomas Kirby, with houses in Stamford and South Norwalk, has assumed management of Poli's here for one year. He will run vaudeville and pictures, adding once or twice a week some first-class dramatic attraction.

ILLINOIS.

BELVIDERE.—DEETHICK'S OPERA HOUSE (R. Sewell, res. mgr.): Pinkey, the Pinkerton Girl, Aug. 25; fair, to fair house. Cast Aside 29; fair, to fair house. Broken Idol 30; excellent, to good house. Don a MacMillan and Perle Parit more than made good. St. Elmo 31. Classmates 1. Am I a Chinaman? 3. Paid in Full 6. Wizard of Wissland 8. Isle of Spice 13. The Plotters 17. Girl from Rector's 19. Ishmael 22. Girl from the U. S. A. 23. My Cinderella Girl Oct. 6. Big house coming week 10-16. D'Urbano's Band will play at the Opera House every evening.—ITEM: The annual Boone Co. Fair Aug. 30-2 (fifty-first anniversary).

EDWARDSVILLE.—WILDEY (C. V. Tuxhorn): Opened Aug. 29 with a capacity house, several hundred being turned away. The Hickman-Bessey Stock co. Aug. 29-3. Bill included My Old Kentucky Home, Daughter of the Ghetto, Sweetest Girl of All, Charity Ross, The Burglar and the Lady, and One Girl in a Thousand. Coming attractions: The $50,000 Beauty 6, The Fighting Parson 10, Grace Cameron in Nancy 15, Girl from the U. S. A. 17, Classmates 19, My Cinderella Girl 20.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): The Time, the Place and the Girl Aug. 25-27; solid business; co. fine. The Honeymoon Trail 28-31 drew well; co. excellent. The Live Wire 1-3. The Girl from U. S. A. 4-6. The Goddess of Liberty 7.—MAIN STREET (R. C. Burroughs): House opened season 29; bill good; patronage huge. Hardeen headliner; John and Mae Burke, Harris, Robinson and Bossch, Rizal and Atima, Sol Berns, Frank Markley, Blanche Kruger, and Kinodrome.

URBANA.—SHUBERT (J. Earl Moor): Keith Stock co. Aug. 30-4. Plays: War of Wealth, An Actor's Romance, My Jim, It's Never Too Late to Mend, The Matchmaker, The Old, Old Story, matinee 4, and The Old Clothes Man; excellent co., to capacity houses and excellent returns. Specialties by Cato S. Keith, Luella Pullen, F. Clayton, and George Bowley was a good drawing card.

JOLIET.—THEATRE (J. T. Henderson): Season opens Aug. 28 with My Cinderella Girl. The Girl in the Kimono 29. Miss Nobody from Starland 1. A Broken Idol 2. Port of Missing Men 3. Isle of Spice 5. Paid in Full 10.—ITEM: The Grand opens 29. Has been dark last two months; many improvements and furnishings have been added.

TUSCOLA.—OPERA HOUSE (M. and J. Clements): Jeffries-Johnson pictures Aug. 27; good business; excellent pictures. William Mansley in Classmates 14. Paid in Full 20.—ITEM: The prospects are for the largest corn crop ever known in this vicinity and this should insure good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Season opened with The Honeymoon Trail Aug. 26; audience very large; co. good. The Girl in the Kimono 28; good business; satisfaction. Classmates 11. Ishmael 13. Port of Missing Men 14.

QUINCY.—EMPIRE (W. T. Busby, res. mgr.): Season opened Aug. 28 with Weary Willie Walker; good business and satisfaction. Miss Nobody from Starland 3. The Fighting Parson 4. Grace Cameron 5. The Girl from U. S. A. 11. Silver Threads 12.

DIXON.—OPERA HOUSE (H. Stanley Baker): Dark.—FAMILY THEATRE (C. H. Eastman): Summer vaudeville and motion pictures Aug. 23-27; very attractive and high-class

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city; capacity business.—SUMMER THEATRE (W. G. Keal): Dark.

MORRISON.—AUDITORIUM (A. R. Lewis, res. mgr.): Am I a Chinaman? Aug. 28; very good co.; fair business; deserved a full house. The House of a Thousand Candles 2.

STERLING.—ACADEMY (George Olmsted): Low Daily and Alfred Kelcy in Am I a Chinaman Aug. 24 pleased fair business.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): Mrs. Fiske in Becky Sharp 6 opens season.—AUDITORIUM (Harry G. Sommers): The Three Twins Aug. 26 caused crowds to turn away; splendid performance. Victor Morley, Edward Wade, Minnie Allen, Marie Fenchenetti, and Helen Dubois were all good. The piece was beautifully costumed. The Girl from Rector's 27 drew well and pleased. Eugenia Blair in The Light Eternal 1. When the Sun Went Down 3.—INDIANA (Thomas Hess): The Indiana Stock co. returns for season, opening in A Gilded Fool 4-10.—A stock co. has been organized, including Elmer Grandon, Winifred Greenwood, Richie Ciark Hassell, Gertrude Hoodhill, Estelle Morton, Guy Bonnell, Allen Matthews, Gale Satterlee, Dave Lee, C. Van Slyke, and Glen White. Excellent plays will be put on; Pomander Walk, The Merchant of Venice, What We Were Twenty-one, Brewster's Millions, The Wolf, and others being booked for early production.—MAJESTIC: The first real dramatic treat of the season will be Mrs. Fiske, who will present Becky Sharp at the Oliver on Sept. 6. Her appearance is being awaited with much interest. She has been a local favorite for many years.—Bryan C. Judge, last season's local manager of the Oliver and Auditorium theatres, has been appointed by Carl F. Lenz, who will now assist Lenz Sommers' interests here. Mr. Lenz comes from Lafayette, Ind., where last year he managed the Dreyfus Theatre for Mr. Sommers, going there from Grand Rapids, Mich.—Samuel E. Pickering, at one time local manager here, but for several seasons past manager of Mr. Sommers' Marion, Ind., house, has been transferred to Lafayette to succeed Mr. Lenz.—Horace G. Judge has been appointed manager of the Princess Theatre, at Montreal, Can.—The Dolly Dimple Girls, a burlesque co., appeared to fair business at Springbrook Park Casino 25-31.

GOSHEN.—JEFFERSON (H. G. Sommers): The 41th regular season started Aug. 27 with Hedwig Reicher in On the Eve in musical business; cast and production splendid; the star was a great favorite. As the Sun Went Down 29. Lyric and Coast Musical Comedy co. 12-17.—ITEM: The Hedwig Reicher co. arrived here from New York city 26 and held a rehearsal preliminary to the local performance. From this city they went to the Chicago Opera House for an indefinite stay.

MARION.—ITEM: The Indiana and Grand theatres, which have been leased to Harry G. Sommers for the past five years and recognized as syndicate houses, will be operated independently this year. E. W. Pickering the former local manager, has charge of Sommers' interests at Lafayette. The two houses will be managed absolutely independently, the Indiana booking the better class attractions and the Grand booking vaudeville and repertoire. Both houses are under the same ownership.

TERRE HAUTE.—OPERA HOUSE (T. W. Barhyte): Time, Place and the Girl Aug. 28; S. R. O. Daniel Boone 29; packed. Prince of Pilsen 8. Capt Aside 4, 5. Billie Burke 8. Girl of the U. S. A. 9, 10. Cross Road 11. Black Patti 14. Kentucky 15, 16, 17. Grace Cameron 18.—ITEMS: The Grand has been redecorated.—Jack Hoefler, of the Lyric and Varieties, has returned.

LAPORTE.—HALL'S THEATRE (W. J. Hall): Dolly Dimple Burlesquers 5. Under Southern Skies 9. U. T. C. 10. Gay Morning Glories 14. Beverly 29.—ITEM: Theatre has been entirely redecorated and refurnished throughout. Things point to a most prosperous season.

FRANKFORT.—BLINN (Langebrake and Hufford): Edward Doyal Stock opened Fair Week, Aug. 22-28; record breaking business. Plays: The Parish Priest, When Men Love Women, Sign of the Four, The White Squadron, The Candidate, The Midnight Ride of Paul Revere, and All a Mistake.

MUNCIE.—WYSOR GRAND OPERA HOUSE: The Cow Puncher Aug. 23, 24; fair performances; fair houses only. Daniel Boone on the Trail 26; fair co.; attendance fair. St. Elmo 27; performance fair; fair houses.

WABASH.—EAGLES' (C. A. Holden): The Fighting Parson Aug. 25 pleased fair business. Shadowed by Three 29; fair attraction and business.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. C. Ellsworth): Season opens 5 with Boyd R. Trousdale in The Man on the Box.—ITEMS: Stage-Manager M. M. Kickelis, who has been managing Wonderland at Clear Lake this Summer, returned home 25 to assume his duties at the Metropolitan.—The Trousdale Brothers will have three cos. out this season playing The Man on the Box. Mr. Herrington, formerly of the Morgan Stock co., will be in advance of the Boyd Trousdale co.—Manager E. C. Ellsworth was one of the aides of the State marshal at the big Knights Templar Conclave at Chicago.—Manager Hyatt, of the Armory Opera House at Webster City, has purchased the lease of the Orpheum in that city and will control the theatrical destinies of that city in the future.—Billy Clifford, who is starring in The Man, the Girl and the Game this season, is one of the musical stars to play the early part of the season in Iowa.—Hilda Thomas and Lou Hall are again featured in The Show Girl this season and opened the season in Iowa in August.

FRANK E. FOSTER.

FT. DODGE.—ARMORY THEATRE (William Dermer): Formal opening 10 with Cast Aside. Red Mill 13. Lyman Twins 14. Wizard of Wiseland 15.—MAGIC (J. Jolly Jones): Aug. 29-31: Hutch Lusby, 1910 Something, and InSaid and Howard, singing, talking, dancing, to immense business; also excellent pictures.—ITEM: On account of rain the Airdome attraction was put on at Armory Theatre, viz., Henderson Stock co. in A Man of the Mountains, 29-31; excellent co.

DUBUQUE.—GRAND (W. L. Bradley): Just a Woman's Way Aug. 28 played to two good audiences. The Pinkerton Girl 30; excellent business. The Honeymoon Trail 1. The Cat and the Fiddle 5. The Wizard of Wiseland 11. Chauncey Olcott 12. The Three Twins 19. Billie Burke 27. Charles D. Connolly, with an excellent stock co., commencing 12, will fill all open dates.

WATERLOO.—SYNDICATE THEATRE (A. J. Busby): The House of a Thousand Candles will open the house 5.—WATERLOO (A. J. Busby): The Man on the Box 2. The Honeymoon Trail 3.

PERRY.—OPERA HOUSE (A. W. Walton): Grace Cameron in Nancy Aug. 25 entertained fair house. The Show Girl 31 gave good satisfaction to good patronage. The Widow Perkins 2.

FORT MADISON.—SHINGER GRAND (W. Shinger): Season opened Aug. 24 with The Red Mill to A full house. Johnson 4.—ITEM: The Crown Theatre is nearing completion.

KANSAS.

NORTON.—AUDITORIUM (George Moulton): Opening of season by Arlington Stock co. Plays: Brown of Missouri Aug. 29; Lost in the Air, Old Maine Home 30, 31. Hayes, Kan., 1. Stockton 2. At Cripple Creek 3-7; excellent co.; splendid satisfaction; 29 record breaker; attendance largest since opening.

KENTUCKY.

WINCHESTER.—AUDITORIUM (Bloomfield and Hatlip): The stage is being enlarged to accommodate largest attractions; 700 new and improved opera chairs have been installed. Big season's business is expected.

SOMERSET.—THE GEM (Thatcher and Wells): Vaudeville Aug. 29-10.

LOUISIANA.

ALEXANDRIA.—ALAGRANDAIR (F. M. Bertrand): The Arnold Twins drew large crowds Aug. 27-27. The Lumberjack 29-27 Minstrels opened 28-1 to capacity.—ITEM: Frank A. Hallenbeck, the manager of the Bertrand Theatre, who left for the West to be with his family during the remainder of the Summer, will return 30.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn): Helen Grayce co. Aug. 22-27 opened with When Knighthood Was in Flower; fine; well received and good houses prevailed.—KEITH'S (Jasper N. Moore): Keith's Stock co. 22-27 with How Baxter Butted In. Margaret Keller made her local debut and was clever and vivacious to a degree. Frederick Murray was welcomed back to the co. Sidney Toler featured his "Jack o' Lantern" specs, having his calls to do it over again. Fine business throughout week.—CAPE (V. Phelan): A Japanese Honeymoon held the boards 23-27 and drew well. House closed Labor Day.—GEM (C. W. T. Gooding): 22-27 Pid, Pat, Pout old along with snap and dash. A. Wallerstedt, Joseph W. Smith and Alice Clark were notable features in their song work. Only fair audiences on account of water mill from city and cool weather.—RIVERTON (J. W. Gorman): Vaudeville 22-27: Berry and Berry, Darmody Bert Lamont, Baker and Murry, and the Cowboy Four. Being park theatre, the attendance was slim on account of early fall.—NEW PORTLAND (J. A. Greeley): Vaudeville, with Kline, Ott and Nicholson headliners, Gertrude Dudley and co., Harold Mitchell, and Gilmor and Castle. Only vaudeville house open and business consequently large.—ITEMS: Emil H. Geraldi (he that manages the Congress) has secured a renewal lease and opens early in the month, while Eri Bishop, a Portland favorite and a conductor who knows how to cater, is to occupy the leader's chair, replacing the woman orchestra of former season.—"There's something doing" in the electric sign line at the New Portland, where Manager Greeley is erecting a 25 x 9 foot motor attachment that will give the effect of a waterfall over and around the letters.

LEWISTON.—EMPIRE (J. A. O'Brien): Season opened with Girls Aug. 21, 1; clever co. to fair houses. Mabel Mortimer as Pamella Gordon won curtain calls by her extremely good acting. Alice Pernoyer as Lucille Purcelle is an artistic comedienne. Ralph Herbert and E. A. Locke won approval. The Final Settlement 5. Grayce Stock 5-10. The Shepherd King 15-17. Frank Daniels 19. The Midnight Sons 21-22. The Blue Mouse 28. The Merry Widow 29. The City 30, Oct. 1.

BANGOR.—OPERA HOUSE (F. A. Owen): The Final Settlement closed Aug. 24 and well pleased four good audiences; co. and performance all right. Girls 25-27, presented by an excellent co., very pleasantly entertained four good audiences. Paul Gilmore in The Wolf 5. The Sheriff 7. The Man on the Box 10. The Shepherd King 12-14. The Blue Moon 17.

BRUNSWICK.—TOWN HALL (H. J. Given): St. John's Concert Band Aug. 24; excellent large house. Hon. W. C. Philbrook 26 (lecture); good; packed house. Hon. J. W. Fordney 5.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy): Girls Aug. 20 pleased large audience. Helen Grayce Stock co. 12-17.

MARYLAND.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Gruenstark Aug. 27; good performance to fair business. Human Hearts 29; fair performance to poor business. Smart Set 3. Beulah 5.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley): Season opened 8 with The Midnight Sons as the attraction. The City 12, 13.—LINCOLN PARK THEATRE (I. W. Phelps): The Lincoln Park Opera co. opened the closing week, 22-3, of the operatic season with Girofle-Girofla as the farewell bill. Its revival gave pleasure to a large and critical audience, and the warmth of reception accorded Miss Barry, Wilbur Cox and the other principals left no doubt as to the merit of the production. The chorus did splendid work in the ensemble numbers, rendering the lovely "Lo! The Dews Is Breaking" chorus in telling fashion. The girls looked stunning in picturesque costumes of the French period and lent color and animation. The eccentricities of Don Bolero, cleverly played by Wilbur Cox, were productive of spontaneous hilarity, while the complications attending the love quest of Mousqueh and Marasquin evoked roars of laughter. R. O. Burgess was a dramatic Moor, acting and singing with passion and skill. Fred Killeen was an admirable Marasquin, his brilliant tenor voice dominating the ensembles. Marie Barry enacted the dual roles of Don Bolero's twin daughters in a way that won unstinted praise. She looked radiant at all times and handled the difficult "See How It Sparkles" song cleverly. Virginia Reid made the most of the Aurora role and showed marked ability. Raymond Crane played Pedro cleverly and sang the beautiful "Gipsy Love Song" with fine expression. Ella May Dodin was satisfactory as Paquita. Special mention should be made of support rendered by the orchestra under Musical Director Meech, which was entirely adequate.—ITEMS: Leo L. Lever, treasurer of the Academy, arrived home after a pleasant trip through Canada.—Mrs. F. A. Crowley, of London, a sister of Sir John Hare, the English actor, is a guest at Breezy Knoll, Tiverton, R. I.—The members of the Lincoln Park Opera co. left for New York 4.—Island Park closed 5.—Dighton Park closed on the same date.—The Savoy Theatre will open 19.—Sheedy's Newport theatre will close 10.—George S. Wiley will again be resident manager of the Academy of Music and Savoy theatres.—The Bijou and Premier are doing an excellent business.—The Palace Theatre continues to draw good attendance. W. F. GEE.

WORCESTER.—POLI'S (J. C. Criddle, res. mgr.): The Poli Stock co. presented the screaming farce Charley's Aunt Aug. 29-3 to excellent business. Rollo Lloyd in the title-role made the biggest hit of his season in Worcester. The balance of the cast gave good support and the result was well pleased houses. The Regeneration 5-9.—FRANKLIN SQUARE (J. H. Sheehan, res. mgr.): This house opened the new season the week of 29 with the well-known comedy Checkers and it drew good sized houses; the piece was well staged and there was some very good work done by the co. Brewster's Millions 5-9.—WORCESTER (J. F. Burke, res. mgr.): Bright Eyes 1, 2. The Music Hall Girl 3. The house has been redecorated and about a hundred new seats added, making the capacity about 1,800.—CASINO (H. W. Ball, res. mgr.): Girofle-Girofla was presented by the Manhattan Opera co. 29-3, under the direction of Robert H. Kane; the opera was well staged, the singing snappy. Nellie Brown, who took the place of Alice Hills, made a fine Aurora, having a good voice and splendid stage presence. co. closes Labor Day for two weeks and then goes on tour of the South, under Mr. Kane's direction.—LINCOLN PARK: J. J. Flynn presented vaudeville 29-3 to fair business. Mason and Lee, acrobats; Ward and Raynor, George Lauder, the Australian ventriloquist; Jamie Hoey and Jennette Moser, and Castellucci Trio made up a good bill. This theatre closes Labor Day.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Opens 5 with Daniel Ryan in the new play, presented for the first time, The Black Fox. Clyde Fitch's Girls 6. The Midnight Sons 9, 10. The staff has been retained, including Arthur Norris, treasurer; Tilles M. Forrest, doorkeeper; Cecil Hosmer, head usher; Professor E. J. Borjes and his orchestra.—HATHAWAY (J. L. Shannon): Opens 5.—ITEM: This theatre has been thoroughly renovated during the dull season and will appear to better advantage than ever before.

LAWRENCE.—OPERA HOUSE (George Gallagher, res. mgr.): The regular season opens 5 with The Final Settlement, followed by Dan Ryan in the Black Fox 7. Girls 10. Blue Mouse 12. The Wolf 14. The City 15, 17. The Man from Home 19-21. Midnight Sons 22-24.—COLONIAL (John F. Adams): Opens 5 with vaudeville.—ITEM: George Gallagher, late of the Shubert forces, has succeeded John E. Oldfield as resident manager of the Opera House.

MICHIGAN.

FLINT.—STONE'S (A. C. Pegg): Stone's Theatre Stock co. in His Father's Son Aug. 29-4; very good and good business. The Sheehan Grand Opera co. 5.—GARRICK (W. M. Harris): Will open 5 with the People's Stock co. in The Lion and the Mouse, with a change of bill every week.—BIJOU (F. Brice): Will open with vaudeville, playing two performances a night and three matinees each week.—ITEM: The Bijou has made a number of improvements.

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including a new balcony, also enlarging the stage and redecorating throughout.

ESCANABA.—PETERSON'S OPERA HOUSE (F. M. Peterson): Reopened at Redgrips pleased a large sized audience Aug. 19. The Flower of the Ranch pleased capacity 21. The Blue Mouse 31. A Bachelor's Honeymoon 4. The City 5. Across the Great Divide 11. Joshua Simpkins 25.——BIJOU THEATRE (Ben Sallesky): Opened 4 with What a Girl Can Do.——ITEM: The Grand Theatre is now under construction, being built of white brick. Expect to complete by Oct. 31.

GOLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Mary Carew in The Girl from Home Aug. 24 gave pleasing performance to crowded house. Rex Wilson in A College Boy to follow. Held for A Royal Slave 2. The Girl from Rector's, holding contracts for 9, changed to later date, and Dare Devil Dan is down for a matinee and night performance 10. The Cow Puncher is down for 12, and The Volunteer Organist is due 31.

CALUMET.—THEATRE (J. D. Cuddihy): Reopened at Red Gate Aug. 22; satisfaction to fair business. The Flower of the Ranch 23 pleased large audience. The Blue Mouse 27 gave splendid satisfaction to big house; several curtain calls.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The Blue Mouse Aug. 25; excellent co.; pleased large business. Reopened at Reigate 29; good co. and attendance. Doll and Her Dollars 30. Joshua Simpkins 1. The World and a Woman 2.

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Bowery Detective Aug. 29; good, to good business. As the Sun Went Down 3. St. Elmo 5. The Rosary 8, and Joseph Sheehan Opera co. 9.

KALAMAZOO.—FULLER (W. J. Donnelly): The Light Eternal Aug. 27 pleased fair sized audience. The Rosary 30; splendid co.; light business. Nancy Boyer Stock co. 5-10.

ALPENA.—TEMPLE (W. B. Robinson): Sis Perkins Aug. 20; good attraction; fair house. At Sunset 31. The Girl from Rector's 1.

MINNESOTA.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): Dan Cupid Aug. 25 pleased good business.——ITEM: The management has resumed the moving picture business on all open dates, which are being well patronized.

ALBERT LEA.—BROADWAY (F. H. Mallery): Ole Peterson Aug. 21; good house; pleased. Dan Cupid 26; good co. and business.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): Opened Aug. 30 with Harry Bolger in The Flirting Princess. The Red Mill 4.——LYCEUM (C. U. Philley): The Yankee Doodle Girl 28-27 opened the season. The new and original stage effects and material, the handsome costumes and snappy chorus are all deserving of special praise, and scored heavily with capacity business. Billy Clifford in The Girl, the Man and the Game 28-31. The Ducklings 1-3.

JEFFERSON CITY.—JEFFERSON (Joe Goldman): Season opened Aug. 26 with Beverly; splendid co. and good business. Grace Cameron in Nancy 27; two performances; light returns. Miss Cameron's acting was very pleasing. Richard Jose 8. Herbert L. Flint week of 19. Traveling Salesman 23.

COLUMBIA.—THEATRE (R. H. Hall): Grace Cameron in Nancy Aug. 31.——ITEM: R. H. Hall succeeds E. B. Stocks as manager, the latter now being with Suburban Gardens, St. Louis.

HANNIBAL.—PARK (J. B. Price): Season opened with Daniel Boone on the Trail 1. Grace Cameron in Nancy 2. Cast Aside 5.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (Corson and King): Girls, booked 2, canceled. King's motion pictures 5.——LYRIC (Dolan and Paul): Fannie Hatfield co. in playlets, Bert Jackson, Tom De Young, and Independent motion pictures drew usual big business Aug. 22-27.——ORPHEUM (M. J. White): Opened season to big business 29.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Guy Brothers' Minstrels Aug. 26; good business; pleased audience. Just Out of College 30; fair business; both the play and co. extremely satisfactory.

PORTSMOUTH.—THEATRE (F. W. Hartford): Helen Grayce co. closed a week of crowded houses Aug. 27; co. fine; fine repertoire. Girls 2. The Wolf 20.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): The house was packed to capacity Aug. 27. Victor Steele and John V. Connelly presented for the first time since re-entering vaudeville their newest version of Those Boys from Mobile, with an original Malone dance cleverly executed by Steele and the "sensation in skirts." Mr. Connelly was seen to advantage, rendering in excellent voice several choice selections, and was accorded rounds of applause. The sketch gives evidence of serving both gentlemen for the display of their versatile talents. Haney and Sou made good in a musical act. Pictures and songs closed the bill. The season was inaugurated 31 with A. G. Delamater and William Norris' presentation of George Base McCutcheon's Beverly (Western). A cast of commendable strength gave excellent satisfaction to an attentive audience. The costumes and scenic mountings were appropriate.——ITEMS: Harry Brenner, of Philadelphia and a former University of Pennsylvania Mask and Wigger, was a visitor 25. Mr. Wagener plays his second season as Bob, the urchin, with The Gay Women co., which opens at Albany, N. Y., 10, under the managerial reins of Bert Lambert, for a tour of the Eastern States.—Elsie Kingston, of Philadelphia, is meeting with much success vocalizing at the Majestic.—James McLaughlin, a prominent up-State Elk, died 24, of acute indigestion, while en route to Atlantic City on the express train "Nellie Bly." The remains were brought to this city and later shipped to his home in Jersey City.—That patience of some fellows. Samuel Coon, the treasurer of the Auditorium, handed out his hospitality in royal style 28 to a party of congenial spirits, including Harry Fels, who recently filled an engagement in this city. The guests were entertained at his suburban residence, Locust Grove.—Local interest was centered in the reappearance in vaudeville of John V. Connelly, from the fact of his having during his four months' engagement at the Auditorium entertained thousands of music lovers with his masterly rendition of cornet, both classic and ragtime.—Manager Church, of the Majestic, is presenting with every ticket purchased a numbered coupon that entitles the holder to a chance on a beautiful china and silver service, which are drawn alternately at week end.—Leon James, of local fame in the music world, sang in good voice at the Auditorium 26.—The handsome face carried away by Manager Lanning were a "sunshine smile" that would not rub off. Cause: a week-end attendance that surpassed any heretofore recorded. Here's hoping that others may follow. J. WILL BURR.

BAYONNE.—OPERA HOUSE (R. Victor Leighton): The Ninety and Nine Aug. 29-31 drew fine business. The co., which included Herbert Russell, Alfred Rowland, Louis Gordon, Nolan Gane, Master Paul Kelly, Harry R. Webster, Frank Stratton, E. P. Wood, Bill Carey, Margaret Gallagher, Della De Shon, Maude Eburne, Elsie Keene, Minnie Barrie, Alice Duprez, Rebecca Kelly, and Bertha Julian, was an exceptionally strong one. Stetson's F. C. 1-3 brought topnotch business. The Thief 5-7. Three Weeks 8-10. New York, with Orrin Johnson, Elita Proctor Otis, and Laura Nelson Hall, 15.

BRIDGETON.—CRITERION (Ed B. Moore): Happy Hooligan 1.——ITEM: Atlantic City capitalists associated with Manager Moore will erect a modern playhouse, roof-garden and assembly hall on the property in the rear of the present Criterion Theatre. The new theatre will be practically fireproof, of the cantilever principle, and will seat 1,800 people, with balconies suspended without posts and reached by the modern method of inclines. The lobby will be 100 feet long and used as an arcade for business purposes.

WASHINGTON.—OPERA HOUSE (Robert Petty): Willis and Murray Comedy co. Aug. 26; poor performance to good house.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): The regular season was formally opened Aug. 30 with F. Ray Comstock's production of The Beauty Spot, with Jefferson De Angelis in the leading role. It also marked the first performance this season of this popular musical play and scored the usual big success. The house was packed by an appreciative audience. The cast is practically the same as last season. Mr. De Angelis has added a new song, "I'm Going Crazy," replacing the cinematograph song of last season. George MacFarlane's baritone songs were repeatedly encored. Others winning favor were Florence Martin, Viola Gillette, Miss Van Tine, and Charles W. Meyers. The large and well trained chorus did splendid work. East Lynne 31. Max Figman in Mary Jane's Pa 2, 3. The Chocolate Soldier 5, 6. Home Ties 7. De Wolf Hopper in The Matinee Idol 10. Madame X 12-14.——EMPIRE (James H. Rhodes, res. mgr.): With many important alterations and improvements this popular burlesque house inaugurated the new season 29 under most flattering conditions. The New Knickerbockers provided the bill and Louie Bolde certainly has one of the best organizations he has ever presented here. The two burlettas, with John E. Cain and Saltz Moore as the principal funmakers, together with a large female contingent and a strong olio of new vaudeville acts, gave entire satisfaction to full capacity houses throughout the engagement. Queens of the Jardin de Paris 1-3. Trocaderos 5-7. Follies of New York and Paris 8-10.——PROCTOR'S (Howard Graham, res. mgr.): Aug. 29-3 had a strong bill of vaudeville acts, including Nelson, Oswood and Borger, Jean Ward, Barnum's Circus, Cheseee and co., Billy Gladstone and co., Belfort Trio, Don, Court and Whalan, Golden Gate Trio, Ralph Whitehead, Butler Wright and co., and pictures; house packed to overflowing.——MAJESTIC (Emil Deitches): Good vaudeville and motion pictures 29-3 drew packed houses.——ITEMS: The Gaiety Theatre opens 5 with the California Girls Burlesque co. The bookings at this house will be under the direction of John Grieves, of New York city, this season.—Frank Haggerty is the new assistant treasurer at the Hall.—The many friends of J. Gilbert Gordon, the popular manager of Harmanus Bleecker Hall, are happy in seeing him about attending to his duties again, after his thrilling experience last week when his motor boat, when en route from New York to city, caught fire and Mr. Gordon and his pilot were forced to jump overboard, where they struggled in the water more than two hours. G. W. HERRICK.

ELMIRA.—RORICK'S (Henry Taylor): The Manhattan Opera co. offered another artistic production Aug. 29-1, when Cavalleria Rusticana was sung most acceptably; large business. Gladys Caldwell scored a strong personal hit as Santuzza, her vocal and dramatic work being the best this popular prima donna has put forward during the opera season. Marie White was a dependable Lola, her rich contralto adding much to the success of the production. Henry Taylor won new honors as Turriddu. Karl Stahl was a strong Alfio, and Elsie Lorch as acceptable Lucia. The orchestra work under George Lyding was unusually fine. Family Affairs, used as a curtain-raiser, brought forward Cecil White, a pert young miss of the chorus, who as Polly walked off with first honors. Good work was also contributed by Henry Taylor, Allen Ramsey, Frank French, and Bertha Carlisle. Martha 5-10.——LYCEUM (Lee Norton): Black Patti 31.——MOZART (G. W. Middleton): Vaudeville 29-3; good business.——ITEMS: Frank W. Ross, the popular dramatic critic of the Elmira "Advertiser," has been appointed secretary of the Board of Health. Happily, the duties will not interfere with the splendid work he is doing for his paper.—Ernest J. Lynch, for several years manager of the Corning, N. Y., Opera House, has been transfered to the management of the Jefferson Theatre, Auburn. His successor at Corning will be Frank McGovern.—Henry Kavanaugh, the efficient treasurer of Rorick's, has been enjoying a well earned vacation at his Summer home on Lake Keuka. Manager Charles W. Smith, of the Shattuck Opera House, Hornell, was his guest for a week.—Virginia Millman, of Elmira College, has signed for leads with The Firing Line.—Harry Hanlon and Helena Salinger, Rorick's favorites, have signed with The Girl in the Taxi.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles G. McDonald): Week Aug. 29-3 Charles K. Champlin and stock co. presented the following repertoire to large and well pleased audiences: 29, matinee, The Walls of Jericho; night, The Powers that Be; 30, matinee, The Arizona Limited; night, Shore Acres; 31, matinee, Shore Acres; night, The Walls of Jericho; 1, matinee, The Powers that Be; night, The Reformers; 2, matinee, House of a Thousand Jewels; night, The Arizona Limited; 3, The Straight Way. Home Ties 5, 6. Human Hearts 7. The Lottery Man 8, 9. The Beauty Spot 10. Madame X 12-15.——MAJESTIC (Counihan and Shannon): Reopened 29, under new management and policy. The interior has been completely renovated and presents a very attractive appearance. The opening attraction was The Girl from Rector's, and if the attendance for the first half of the week is any criterion the house is sure to be a success under its new reign. Paid in Full 1-3; admirably performed to large and satisfied audiences. George Sydney in The Joy Riders 5-7.——MOHAWK (Charles T. Taylor): Queens of the Jardin de Paris opened the burlesque season 29 and were greeted by capacity audiences. Rentz's Knickerbockers 1-3; good to crowded houses. The Follies of New York and Paris 5-7.——ITEMS: This week saw the opening of the local theatrical season and from the patronage accorded all the playhouses it augurs well for the future.—Sousa and his band will give a concert at the Armory 14.—Lillian Russell is being sued for $5,000 damages by William Fitzgerald, of this city, who was injured by an automobile owned by Miss Russell.—The Chiefs of Police of New York State, who were in convention here, had two theatre parties. The 30th they were the guests of Manager McDonald at the Van Curler, where Shore Acres was the attraction; 31 they were at the Mohawk, where the Queens of the Jardin de Paris held forth. NATHAN SAHR.

ROCHESTER.—LYCEUM (M. E. Wolf): The Country Boy Aug. 24-26; an excellent comedy with a clever cast; achieved a big success; big business. The Girl from Rector's 27-31. The Travelling Salesman 5-7.——BAKER (F. G. Parry): Al. G. Field's Minstrels 24-26; the songs were well rendered and the jokes were all new; big business. The Joy Riders 28-30. George Sidney as Busy Izzy kept the house in a continual roar. The co. contains a good chorus. Carrie Weber has some numbers which scored a big success. Good business. Three weeks 1-3. The Minister's Sweetheart 5-7.——TEMPLE (J. H. Finn): Vaughan Glaser co. in The Man Between 28-3. The last week of the Glaser co. broke all records for attendance. The piece is a new version of The Bridge and will be used by Mr. Glaser as a starring vehicle. The play was given an excellent production and all the members of the co. were seen in congenial roles.——CORINTHIAN (H. G. Jacobs): Follies of New York and Paris 28-3; big business; one of the features was the well selected music.——ITEM: Sam Harris, who is a Rochester boy and a member of Al. G. Field's Minstrels, was given a big welcome by his many friends. A delegation from the Rochester Lodge of Elks, of which Mr. Harris is a member, were present on the opening night and presented him with a token of esteem. E. G. ZIMMER.

SYRACUSE.—WIETING (John L. Kerr): Jefferson De Angelis in The Beauty Spot 5-7. The Chocolate Soldier 8-10.——BASTABLE (S. Bastable): The Girl from Rector's opened to S. R. O. Aug. 26, followed by big business 27. Three Weeks attracted well 29-31. George Sidney in The Joy Riders 1-3. Cecil Spooner in The Fortune of Betty 5-7. The Minister's Sweetheart 8-10. E. A. BRIDGMAN.

COHOES.—NEW THEATRE (Frank Knower): Preliminary season opens 9 with Quincy Adams Sawyer. The House of a Thousand Candles 12, with scenic effects and costumes as used in the New York production. The New Theatre Stock co. will open 12, except 12, for a short season, the opening attraction being Raffles, the Amateur Cracksman. The cast will be announced in the next issue.——PROCTOR'S: Vaudeville and pictures are still the attraction, capacity business being the rule. Madame X, for one performance only, will be produced at this theatre early in September.——ITEM: The stock co. will be appreciated, as we have been without anything except pictures and vaudeville for the past season, except an occasional one-night stand at Proctor's, same being under local management for the performance only. Manager Knower's efforts are appreciated, and it is hoped that the stock co. will be permanent.

SARATOGA SPRINGS.—BROADWAY (J. C. Graul): Sacred concert Aug. 28; small audience and money refunded. Lecture on woman's suffrage 30 canceled. Jefferson De Angelis in The Beauty Spot 31. The Lottery Man 3. Daddy and the Girls 5. Beverly 6. The Runaway Match 7. Home Ties 10.——PONTIAC (J. C. Graul): The Dancing Butlers, La Caveleria, the Three Russian Kids, Fred Kopf, Green Sisters, Green and Jolly, Marie and Tulie, Minnie Fisher, Graham and Wallace, the Darleys, Lola Russell, the Mallard Brothers, Corbett and Foster, Mabel Rother, Tom Payton, and Demonio and Bell gave good entertainment 22-31 to large and pleased audiences.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): The regular season opened Aug. 29-3 with the Forrest Stanley Stock co. to large and well pleased houses. Plays: When We Were Twenty-one, A Royal Slave, The Holy City, A Man Forgotten, Under the North Star, and The Warning Bell. Champlin's Stock co. 5-10.——PROCTOR'S GRISWOLD (Guy Graves): Good vaudeville and motion pictures continue to draw full houses at every performance and give good satisfaction.——ITEM: It is expected that the Lyceum Theatre will open about 20 and play K. and E. attractions.

PALMYRA.—OPERA HOUSE (H. L. Averill): Season opens 23, 24 with De Rue Brothers' Minstrels (Fair dates). Arrival of Kitty 28.——ITEM: The regular weekly vaudeville and moving picture shows, which have been so popular the past two years, will begin on October 1 and continue every Saturday night through the season. The Opera House has been undergoing repairs, and an entire new heating and ventilating system has been installed. The entire building has been painted and penciled, and presents a very attractive appearance.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Black Patti opened the regular season to S. R. O. and pleased Aug. 30. Human Hearts 3. Kirk Brown 5-10.——ARMORY THEATRE (Stephen Oswald): Regular season of vaudeville opens 5.——ITEM: One of the commendable new features of the Stone this year is a well printed programme of sixteen pages, which is to be issued under the personal direction of Manager Gillen.

NEWBURGH.—ACADEMY (Fred M. Taylor): The Girl in the Taxi Aug. 27 to good business; pleasing performance. Kirk Brown co. opened Aug. 29-31 with Classmates to S. R. O. Other plays: Brown of Harvard, The Social Highwayman, The Sign of the Cross, Eternal City; co. good. Home Ties 1. The Blue Mouse 6. De Wolf Hopper in A Matinee Idol 8.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw): The Girl from Rector's Aug. 25 delighted S. R. O. Dorothy Arville, Ray Raymond, F. J. Kirk, G. W. Paige, and Laura Lyman worthy of mention; supporting co. fine. Black Patti and John Larkins in A Trip to Africa 26 pleased fine business; song numbers all catchy and well rendered. John Larkins kept audience in a roar. The King-Lyan Stock co. 5-10, excepting 9. Jefferson De Angelis in The Beauty Spot 9.

UTICA.—MAJESTIC (J. O. Brooks): Black Patti Musical Comedy co., matinee and night, Aug. 27, pleased good houses. Jefferson De Angelis in The Beauty Spot 5. The Chocolate Soldier 8.——SHUBERT (W. D. Fitzgerald): Vaudeville to crowded houses included Oliva, the famous Water Queen; Hayland and Thornton; Lina Pantser and co., the Four Huntings and other good acts 29-3.

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WAVERLY.—LOOMIS OPERA HOUSE (R. L. Winters): House opens with The World and a Woman 5.——ITEM: Manager Winters has had the house redecorated throughout, new scenery, carpet and tile floor in lobby. A large number of attractions have been booked for the coming season.

GLOVERSVILLE.—DARLING (William E. Gaut): Opened with The Girl from Rector's 1.——ITEM: From all indications it will be one of the most successful seasons of recent years, as a great many large musical and dramatic productions are scheduled.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): Dockstader's Minstrels Aug. 27; good co. and business.——CELERON (J. J. Waters): Strong vaudeville bill to good business 22-3.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Lew Dockstader's Minstrels opened Aug. 25; excellent performance to large and enthusiastic audience. The Candy Girl 31. East Lynne 1, 2.

OSWEGO.—RICHARDSON (Earl Burgess): Vaudeville and motion pictures still continue to do big business. No regular attractions announced as yet.

WELLSVILLE.—BALDWIN (Interstate Amusement Co.): The King and Lyons Stock co. to S. R. O. Aug. 22-27. The Girl That's All the Candy 31. Gorton's Minstrels 8.

CORTLAND.—THEATRE (L. M. Dillon): Vaudeville Aug. 22-27, headed by Billy Dillon; excellent satisfaction.

GLENS FALLS.—EMPIRE (J. A. Holden, res. mgr.): Jefferson De Angelis 1. Lottery Man 3. Beverly 7.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Halts): The Girl from Rector's Aug. 31 canceled.

PERRY.—AUDITORIUM (Max Andrews): The Candy Girl; fair house. Quincy Adams Sawyer 17.

HERKIMER.—OPERA HOUSE (Ben Shermer): De Rue Brothers' Minstrels 7.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): The Cutter Stock co. concluded a week's engagement Aug. 27 and broke the Clifford record for five nights (rain hurting Thursday house); the co. gave the best of satisfaction. Bills were: St. Elmo, Wall Street Detective, Wife in Name Only, and Cowboy Sheriff.——LYRIC (Willoughby and Glick): The Georgia Minstrels (local talent) 25-27 drew good houses.——WONDERLAND (Willoughby and Glick) and ORPHEUM (Holding and Heitmeider): Continue to do good business with their pictures.——ITEMS: Fred B. F. Brown, manager of the Alcazar at Newcastle, Ind., visited the Clifford and the Cutter Stock Aug. 27.—Ada Codling closed here with the Cutter co. and went to Lincoln Neb., to join stock co. WILLIAM H. McGOWN.

EAST LIVERPOOL.—CERAMIC (William Tallman): Season opened Aug. 30 with Beulah Poynter in The Little Girl that He Forgot, pleasing good business. Jess Dandy in The Prince of Pilsen 31. George Evans' Honey Boy Minstrels 1.——ROCK SPRINGS THEATRE (Sam McCutcheon): Week 22 Fred Hallen and Mollie Fuller, Eckert and Francis, Jewell and Otto Viola, Bessie Leonard, very strong bill to good returns. Rocorsky Orchestra Band 23 delighted large crowds. Children's Carnival 20. Tribune Baby Show 31. Lady Day coming 5. Rock Springs Fair 30-S. AMERICAN (L. J. Herron): Season opened 22 with Lillian Osborne and co., Hoyt and Stein, Nieta Larsdeau, Arizona Trio to good business.——DREAMLAND (John O. Walsh): Week 29 pictures and vaudeville to good attendance.——ELECTRIC (G. L. McClintock): Week 29 pictures and vaudeville to good business.——ITEMS: Mike Shea, formerly treasurer of the Ceramic here, will manage the Grand at Marion, O., the coming season.—Charles Bippus, late press agent of Rock Springs, will manage the Majestic at Lorain, O., during the coming season.—George Bevington, of East Liverpool, is with the Al. G. Field Minstrels for the second season.—Doc Allison, of East Liverpool, is with The Rosary co.—Jos Cartwright, of East Liverpool, is doing the comedy in the LaVose and Cross act.—Harry Dunkle, past season at Rock Springs, has returned to his post at the Nixon, Pittsburgh, Pa.—Three elephants and seven cages comprising the zoo of Rock Springs have been returned to T. H. Hall at Lancaster, Mo., for the Winter months.—Will Tallman, manager of the Ceramic, has returned to his post after a vacation spent at his father's Summer home near Bellaire, O.

BELLEFONTAINE.—GRAND (C. V. Smith): Hyde's Theatre Party Aug. 29-3 opened in The Man of Her Choice; good business and co.——ITEMS: Loretta Kimball is selling tickets at the Grand, replacing Nellie Stamm, who is very ill of typhoid fever.—Motion pictures will be resumed at the Grand after this week and will be shown on all nights there are no road co. booked.

AKRON.—NEW COLONIAL (F. E. Johnson, res. mgr.): George Evans' Honey Boy Minstrels 2. Time, Place and Girl 9. Girl from Rector's 12. Time, Place and Girl 16. ——GRAND (O. L. Kisler, res. mgr.): U. T. C. Aug. 29-31 pleased good business.——ITEMS: The Colonial, under the direction of F. E. Johnson for the last four years, has undergone its first entire refreshing in seven years. With plenty of paint and decorating, not forgetting the carpets, it presents the appearance of an entirely new theatre. Mr. Johnson will be ably assisted by William Beynon, treasurer. Tom Harris, the genial doorman, and Harry Weiling will direct the orchestra.—The Grand will continue to produce the popular plays which are always well patronized.—The general outlook for the coming season was never better. Our factories, of which the rubber industry is very prominent, are running full, and contractors are working overtime. William Wildes, a former dramatic correspondent, being our leading contractor in paving and general sewer work over the city. Everybody is working and the road productions should all do well.

PORTSMOUTH.—GRAND (Fred Higley): The King Stock co. 5-10.——ITEM: Extensive improvements are being made in the way of beautifying the lobby of the Grand, which will make this theatre much more attractive when completed.——CASINO (Arthur Berthelet): The Millstream Stock co. closed Aug. 27 after the most successful season in the history of the Casino.——NEW ORPHEUM (R. R. Russell): Opened 29 with a very good bill, which continues to draw good business.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers): Al. G. Field's Minstrels opened with 2. R. O. Aug. 31; the co. is a favorite here. Is Marriage a Failure 14. The Devil and Her Doubles co. 20. Paid in Full 21.——ITEM: George Bartell, of the former blackface team of Bartell and Bartell, now in vaudeville, who has been spending his vacation here, left to take an engagement on the Orpheum time at Kansas City.

BRYAN.—AROS (Hugh MacPhail): Tempest and Sunshine opened season Aug. 29, pleasing good audience. The Cow Puncher 5. The Fighting Parson 14. The Girl That's All the Candy for Me 19. Vande Enos and her Girls 26.——ITEM: H. Vande Enos and her Girls 26.——ITEM: Hugh MacPhail, who has managed the Aros Theatre under the name of the Bryan Opera House, has purchased the same. During the past summer he has completely repaired the house and changed the name.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Middle States Stock co. Aug. 22-27 pleased with Little Lord Fauntleroy and On the Banks Land to fair business. The Prince of Pilsen 2.——SPRING GROVE CASINO (Harry A. Ketcham): The Arthur Nelson co. 28-3 presented A Night in Bohemia and The Girl from Harvard to fair patronage. The Girl from Cleveland and What Happened to Jackson 4-10.

FINDLAY.—MAJESTIC (J. B. Swofford): The Farmer's Daughter 3.——GILLETTE (G. Reese): Vandeville to fair business.——ITEMS: The Majestic has been leased for this season by the Rein Theatrical Co.—The Five Columbians, who have been here for the Summer, begin the season in Canada 5.

BUCYRUS.—OPERA HOUSE (W. F. Gebhardt): The Little Homestead Aug. 24; good co. Mrs. Worthington's Career 29; good to fair business. May La Porte Stock co. 12-17. The Girl from the U. S. A. 25. Howe's moving pictures (auspices King's Daughters) 29.

LIMA.—FAUROT (L. H. Cunningham): Our New Minister opened with good business and pleased Aug. 26. My Wife's Family drew two full houses 27. The Cow Puncher 3. Hyde Theatre Party 5-10. The Horne Stock co. continues to fair patronage under canvas.

HAMILTON.—SMITH'S (Tom A. Smith): The Queen Ring Stock co. opened Aug. 28 in The Ruling Power to big house. The Time, Place and the Girl 4. Two Americans Abroad 5. Doctor 11. Tempest and Sunshine 12.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Stagg): Tempest and Sunshine Aug. 24; good co. and business. The Girl from Home 2. La Rue Stock co. 5-10.

GALLIPOLIS.—THEATER (J. M. Kaufman): Cecil's Minstrels Aug. 24; S. R. O.——ITEM: Motion pictures on all dark nights. Business indications are for a good season.

CAMBRIDGE.—COLONIAL (Hammond Brothers): Stetson's U. T. C. co. (Leon Washburn, mgr.) Aug. 30; two big houses pleased; better than ever. Field's Minstrels 1.

NAPOLEON.—OPERA HOUSE (J. M. Riegle): Season opened with My Wife's Family Aug. 24; good business; co. excellent. Cutter Stock co. 5-10.

KENTON.—GRAND (S. H. Brick and Dr. Bucky): Hyde Theatre Party Aug. 22-27 played to crowded house every night.

MIDDLETOWN.—SORG OPERA HOUSE (A. H. Walberg): Opens with The Time, the Place and the Girl 5.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Thomas M. Gibbs, res. mgr.): William A. Brady's new play, Mother, had its premiere and also opened the season here Aug. 28 to excellent business. It scored a brilliant success. Emma Dunn as the Mother delighted by her excellent acting and received many curtain calls. Frederick Perry as William Wetherill, Albert Latscha as Walter Wetherill, and Arthur and David Ross as the Twins merit special mention. Minette Barrett and Marion Chapman as Ardath and Leonore Wetherill pleased. The others: James Brophy, John Stokes, Jane Corcoran, and Justine Cutting. It was well staged and ran very smoothly for a first performance. Gertrude Quinlan in Miss Patsy 27, with matinee; strong co.; to two excellent houses. Gertrude Quinlan in the title-role made a well merited hit and was accorded many curtain calls. Dorothy Tennant as Helen Burrelle, Adeline Dunlap as Minna Black, Jennie La Mont as Mrs. Lynch, Florence Nash as Clara Gilroy, Laurance Wheat as Paul Crawford, and Robert Kelly as George Graham merit special mention. The others: Inge Bright, Maud Earle, Pauline Winter, Myrtle Wellington, Eileen Jackson, Annie Buckley, Dan Mason, Frank A. Dee, Harjes Kirkland, Joseph Greybill, and Robert Kelly. The staging was excellent. The Queen of the Moulin Rouge 30; co. and business excellent. Grace Turner as Princess Marcia Rakovitza and Rose Pompette scored a decided hit and was accorded many curtain calls. Victor Foster as Sacha, "Suits" Edwards in his many characters, Harry Short as Savourette, and Nelson Riley as Major-General Boulivard were excellent and merit special mention. The chorus very good and the staging was fine. Madame X 31; with matinee; good advance sale. Volunteer Organist 2. Dustin Farnum in Cameo Kirby 3. Paid in Full 6. Washburn's U. T. C. 7. Sousa's Band 8. The Runaway Banker 10.——ITEM: C. H. Gernert, who was treasurer of the Lyric since its opening ten years ago, has been succeeded by William H. Lee. Mr. Lee has been acting as assistant treasurer for the past four years. He is a popular and very courteous young man, and the many patrons of the house are pleased with Manager Worman's appointment. Harvey Gackenbach, who has been head usher for a number of years, succeeds Mr. Lee as assistant treasurer.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): Seven Days Aug. 26; good attraction to fair business. The Thief 27; good performance and business. The Prince of Pilsen 30; fine attraction and fair business. Evans' Minstrels 31. The Climax 1. Jardin de Paris Girls 2. Beulah 3.——MAJESTIC (M. J. Boyle): Forty-five Minutes from Broadway last week broke all records for attendance. This week The Three of Us is doing well.——ITEMS: Percy Bollinger and wife, the latter known professionally as Nana Barnes, left the co., going to Lancaster, Pa.——J. H. Greene and wife left this week to enter one of K. and E.'s cos.——Walter Bohme, the scenic artist, left for Chicago.——Marie Haynes leaves at the close of this week, taking a short rest before entering on her Winter's work.

WILKES-BARRE.—GRAND OPERA HOUSE (D. M. Cauffman): Gertrude Quinlan as Miss Patsy delighted a large audience Aug. 26. Emma Dunn in Mother gave two excellent performances 27. Queen of the Moulin Rouge 29; fair co. and business. Dorothy Donnelly in Madame X; excellent, to capacity. The Soul Kiss 3. The Volunteer Organist 6. Dustin Farnum as Cameo Kirby 8. Robert Mantell 13. Jeff De Angelis 17.——NESBITT (D. M. Cauffman): Sept. 12 will be opening day. The Stair and Havilland cos. will produce the successes of last year at popular prices. Harry Fields in The Shoemaker 12-17. The Thief 15-17.——LUZERNE (L. Ferrandini): The Rector Girls 22-24 pleased large houses. The Jolly Girls 29-31; good co. and business. The Cherry Blossoms 1-3.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (M. C. Kaier): Thoroughly renovated, freshly carpeted, frescoed and partly refurnished in expensive style, opens 5 with House of a Thousand Candles.——ITEMS: After a Summer of somewhat depressed business, encouraging announcement is now officially made that the mines, commencing 6, work full time indefinitely. Full time makes theatrical business hum.——Jackson Garvey, one of the bag-punching Jacksons, for many years in vaudeville, is new manager of the Family. Change to Grand Opera House will reopen with pictures 6 until October, when popular vaudeville returns.——Mrs. C. D. Kaier, proprietress Grand, with her son, Charles, and daughter, Mary, are autoing through New England States.

CLEARFIELD.—NEW OPERA HOUSE (Thomas E. Clark): After a very successful Summer season of vaudeville and motion pictures the house opened regular season with Black Beauty 1. Caroline Hudson 8. Yankee Doodle Boys 9. Vogel's Minstrels 10. The Time, Place and the Girl 23.——ITEM: The house has been overhauled and renovated from top to bottom. Manager Clark says that the season looks like a very successful one and has about seventy-five attractions booked.

HAZLETON.—GRAND (J. B. Bensinger, res. mgr.): Opens with Rector's Girls Aug. 31. The City 7.——ITEM: Mr. Bensinger, who has given such excellent satisfaction the past two seasons, has returned from a two months' vacation and will again manage the Grand. The same staff that served last year has been re-engaged.

POTTSVILLE.—ACADEMY (Charles Haussmann): Opened thirty-third season Aug. 31 with The Queen of the Moulin Rouge; satisfactory co.; medium business. Rector Burlesquers 1. The Lost Trail 5. Seven Days 7. Moulin Rouge Burlesquers 10.——ITEMS: Tumbling Run Theatre closed 5.——The Slater opens 5.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. in Down on the Farm and Miss Detective Aug. 29-3 to fine business; well staged.——LYCOMING OPERA HOUSE: Opened with Black Patti 1. Myrkle-Harder co. 5-10.——FAMILY: Opens 5; better than ever.

LATROBE.—SHOWALTER THEATRE (W. A. Showalter): Paid in Full (Shuberts') 2. Buster Brown 5. Girl from Rector's 16. Man of the Hour 20. The Lost Trail 27.——ITEM: Mr. Showalter has booked a fine line of attractions.

POTTSTOWN.—OPERA HOUSE (E. C. Manger): The Passing Parade Aug. 27; good co.; fair business. St. Elmo 29 pleased good sized audience. Buster Brown 3. Moulin Rouge Girls 5.

DUBOIS.—AVENUE (A. P. Way): George Evans and his Honey Boy Minstrels gave a very satisfactory performance to good business Aug. 29. This attraction formally opened the Avenue for the season 1910-11.

RENOVO.—THEATRE (T. A. Slattery, res. mgr.): Will open 12 with St. Elmo. Other dates: Yankee Doodle Boy 19, William Lawrence in Uncle Dave Holcombe 29.

WEST CHESTER.—OPERA HOUSE (J. F. Small, res. mgr.): Pictures and vaudeville Aug. 29-3 pleased large business. Billy the Kid 6. The Lost Trail 7.

M'KEESPORT.—WHITE'S NEW THEATRE: Season opens with Graustark 7. The Girl from Rector's 9.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David B. Buffington): Bijou Stock co. in The Regeneration Aug. 29-3 to good houses. Margaret Haven was a good Marie Deering. Lelah Hallack was very good as Nellie. Henrietta Bagley as Mrs. Parsons was good. Lenora Gilbert was charming as Ollie. Nellie Battelle made a good Mrs. Deering. Florence Nolan as Lizzie May was good. Jack Chagnon showed his versatility in the part of Owen Conway. Carl Brickert was good as Skinny. Tommy Shearer, Henry Hebert, and Harry B. Carlton were good in their respective parts. Albert Lando as Arthur Ames was good. Howard Benton made much of Hawkins. Child of the Regiment 5-10.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden): This house opens 3 with Frank Daniels in The Belle of Brittany. Paid in Full 5. The City 6. The Wolf 9. St. Elmo 10. On the Firing Line 13.——NEW BIJOU (George A. Haley): Mistaken Identity Aug. 29-3. The Pride of the Ranch 5-11.

NEWPORT.—OPERA HOUSE (Hills B. Holmes, res. mgr.): Season opened with Lew Fields' The Midnight Sons 5. Clyde Fitch's The City 9, 10.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles B. Matthews): To Whitney's Smart Set Aug. 31 belongs the honor of opening the local season of 1910-11; pleased a large audience. Sidney Drew and a good co. in Billy 27 and matinee to paying business; very entertaining play. McFadden's Flats 29; small house; rain. Ishmael 5.——ITEM: Manager Matthews has decided to fill in all open dates with vaudeville. The new policy went into effect 22 and four evenings were given last week, with satisfactory results. The bill will be changed every week.

TEXAS.

TERRELL.—Rentfrow's Jolly Pathfinders Aug. 22-27 to capacity business; every one highly pleased. Feature bill 25, St. Elmo, to S. R. O. Engagement extended one week. J. W. West in advance.

VERMONT.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Guy Brothers' Minstrels Aug. 29. Just Out of College 27; two performances to good business; pleased.

VIRGINIA.

CLIFTON FORGE.—MASONIC OPERA HOUSE (Goodwin and Donovan): Season will open 7 with The Music Girl. Traveling Salesman 14.——ITEM: The outlook for a good season is the best for years and under the new management every thing will be cleaned up and placed in good shape.

PETERSBURG.—ACADEMY (Dan Regan): The season opened Aug. 27 with Virginia Howell in Ishmael to fair business; good co. and performance. The Climax 1. A Gentleman from Mississippi 13. Al. G. Field 16.

STAUNTON.—BEVERLEY (Barkman and Shults): Graustark 1. The Music Hall Girl 6. Human Hearts 9. The Newlyweds 10.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE (Frank De Shon): Season opened with Mae La Forte Stock co. Aug. 22-27; fair co. to good business. Plays: Heart of a Hero, Brother's Revenge, One Girl in a Thousand, Hands Not Hearts, The Earle Stock co. 29-3. Vogel's Minstrels 5.

MARTINSBURG.—CENTRAL OPERA HOUSE (Fred Fredericks, res. mgr.): Season opened with Chauncey-Keiffer co. Aug. 15-20 to good business. Graustark 29 pleased big house. Human Hearts 2.

WHEELING.—COURT (E. L. Moore): Prince of Pilsen 1. Seven Days 14, 15.——VIRGINIA (Charles A. Feinler): Mrs. Worthington's Career 1-3. David Copperfield 5-7. Graustark 8-10.

WISCONSIN.

MERRILL.—BADGER OPERA HOUSE (Dan Washburne): Daniel Boone on the Trail Aug. 28; good house. Most Had All Stock co. 29-3. The Girl from Rector's 3. Just a Woman's Way 14. Huntley Stock co. 19-24. Grace Harward in St. Elmo Oct. 3. Daddy and the Girls 5. Frank and Ollie Daniels 10. What a Girl Can Do 12, and Flora De Voss Stock co. 24-30.

RACINE.—THEATRE (Daniel M. Nye): Cast Aside Aug. 23; good, but drew lightly. The Cat and the Fiddle 27; fine co. and drew heavily. A Broken Idol 29; good and had nice business. Law Bully in An I s Chinaman? 30; fine and did well against Ranch 101 Wild West Circus. A Stubborn Cinderella 1. The Cow and the Moon 3. Paid in Full 4. Port of Missing Men 6. Lottery Man 11.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Cast Aside Aug. 31. Just a Woman's Way 2. W. A. Mann's production of The Pilot 3. Grace Merritt in The Blue Mouse 7. The Climax 8. Donald Robinson's co. in Romeo and Juliet, with W. McConnell in the leading role, 10. Panama 13. Paid in Full 19. St. Elmo 26.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Season opened Aug. 25 with Cast Aside to good business. The Pinkerton Girl to good house 27. A Broken Idol pleased good house 29. Am I a Chinaman? 1.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The advance sale for the Melba concert 3 indicates a packed house in spite of high prices, and Fred G. Spencer is to be congratulated on the success which his enterprise is meeting. The Alaskans, with Richard Carroll and Gus Weinberg, will be the Exhibition week attraction at the Opera House, opening on Labor Day.

HAWAII.

HONOLULU.—NEW ORPHEUM (J. C. Cohen): The Casino Musical Comedy co. are in the eighth week of a very successful engagement. The last three weeks were devoted entirely to vaudeville and excellent entertainment was given. Maud Rockwell, Olga Steck, and Vilma Steck were the headliners. Carleton Chase, Laurel Atkins and Harris McQuire also contributed. Vilma Steck has developed into a clever soubrette. The Park Theatre has been giving excellent vaudeville to crowded houses. The Croxton Brothers, a team of athletes direct from Paris, was their best card, and Ethel May, soprano, and the Desmond Sisters were very good. The Art Theatre had the Charles Royal sketch team and the Melnotte Sisters. The Empire has Eva Alva, the Adagio Sisters, and Thompson, monologist. The Novelty Theatre has Wise and Milton, and Clarence Tilden, tenor. Business has been good at all of the houses. The influx of tourists has been large and the amusement patrons are increasing.

THE BOHEMIAN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. No theatre publication in the subsequent issue dated after must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALLEN, ESTELLE (Alfred Allen, mgr.): Philadelphia, Pa., 5-10.

ANGLIN, MARGARET (Louis Nethersole, mgr.): Winnipeg, Man., 5-7, Fargo, N. D., 8, Duluth, Minn., 9, 10, St. Paul 12-14, Minneapolis 15-17.

ARBUCKLE, MACLYN (Joseph Brooks, mgr.): New York city Sept. 12—indefinite.

AS THE SUN WENT DOWN (Arthur C. Aiston, mgr.): Goshen, Ind., 5, Marion 7, Ft. Wayne 8-10, Grand Rapids, Mich., 11-14, Toledo, O., 15-17.

AT THE MERCY OF TIBERIUS (Glaser and Stair, mgrs.): Cleveland, O., 5-10, Pittsburgh, Pa., 12-17.

AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Cincinnati, O., 4-10, Terre Haute, Ind., 11, Evansville 12-14, East St. Louis, Ill., 15-17.

AVIATOR, THE (Cohan and Harris, mgrs.): Boston, Mass., 5-10.

BABY MINE (Wm. A. Brady, mgr.): New York city Aug. 29—indefinite.

BABY MINE (Wm. A. Brady, mgr.): Chicago, Ill., indefinite.

BACHELOR'S HONEYMOON (Southern: Gilmo and Bradfield, mgrs.): Lamour, N. D., 7, Oakes 8, Hadfield, S. D., 9.

BEVERLY (Eastern: Delamater and Morris, Inc., mgrs.): Des Moines, Ia., 4-7, Omaha, Neb., 8-10, St. Joseph, Mo., 11-14, Brookfield 15, Kirkville 16, Alton, Ill., 17.

BEYOND PARDON (John R. Price Amusement Co., mgrs.): Highland Mills, N. Y., 6, Warwick 7, Chester 8, Walden 9, Cold Spring 10, Cornwall 11, New Platz 12, Kingston 14, Ellenville 15, Wallkill 16, Delhi 17.

BOBBY BURNIT (Henry B. Harris, mgr.): New York city Aug. 22—indefinite.

BOY FROM WALL STREET (Harry Clay Blaney, mgr.): Washington, D. C., 5-10, Brooklyn, N. Y., 12-17.

BRASS BOTTLE (Charles Frohman, mgr.): New York city Aug. 11—indefinite.

BREWSTER'S MILLIONS (Al. Rich, mgr.): Worcester, Mass., 5-10, Brooklyn, N. Y., 12-17.

BURKE, BILLIE (Charles Frohman, mgr.): Indianapolis, Ind., 5-10.

CAREW, MARY E. G. (Kingston, mgr.): Lorain, O., 9, Ashtabula 10.

CHEROKEE (Stair and Havlin, mgrs.): Boston, Mass., 5-10, Springfield 12-17.

CHINATOWN TRUNK MYSTERY (Al. H. Woods, mgr.): Baltimore, Md., 5-10.

CITY, THE (Messrs. Shubert, mgrs.): Buffalo, N. Y., 5-10.

CLIMAX (Joseph Weber, mgr.): Boston, Mass., Aug. 29—indefinite.

COMMUTERS (Henry B. Harris, mgr.): New York city Aug. 18—indefinite.

CON AND CO. (Henry W. Savage, mgr.): Washington, D. C., 5-10, Baltimore, Md., 12-17.

COUNTESS CATHERINE (Stair and Havlin, mgrs.): Brooklyn, N. Y., 12-17.

COUNTRY BOY (Henry B. Harris, mgr.): New York city Aug. 29—indefinite.

COUNTY SHERIFF (Chas. H. Brooks, mgr.): Machais, Me., 6, Winterport 7, Castine 8, Belfast 9, Camden 10.

COWBOY AND THE THIEF (Rowland and Clifford Amusement Co., props.): St. Joseph, Mo., 4-7, Des Moines, Ia., 11-14, Oskaloosa 15, Ottumwa 16, Quincy 17.

DANIEL BOONE ON THE TRAIL (Central: Robert E. Harris, mgr.): Macon, Mo., 6, Shelbyville 7, Palmyra 8, Ft. Madison, Ia., 9, Burlington 10, Mt. Pleasant 12, Washington

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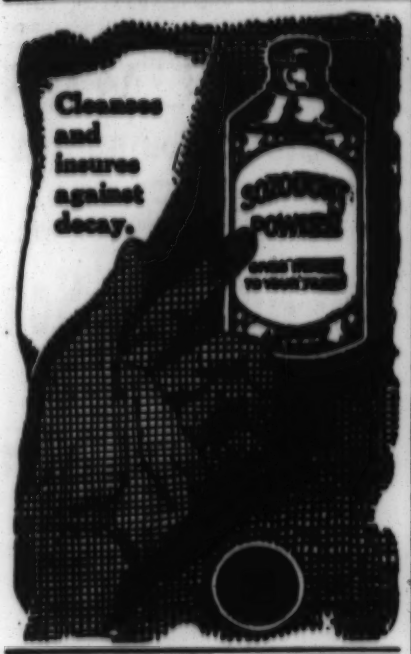

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DANIEL BOONE ON THE TRAIL (Eastern; Ben H. Howe, mgr.): Cynthiana, Ky., 6, Georgetown 7, Mt. Sterling 8, Ashland 9, Huntington, W. Va., 10, Ironton, O., 12, Glen Jean, W. Va., 13, Berkley Springs 14, Hinton 15, Charleston 16, Dutton 17.

DANIEL BOONE ON THE TRAIL (Western; S. A. Mitchell, mgr.): Algona, Wis., 6, Plymouth 7, Seymour 8, Winona, Minn., 11, Rochester 12, Red Wing 13, Menominee 14, St. Peter 15, Mapleton 16, Heron Lake 17.

DOLLAR MARK (Wm. A. Brady, mgr.): Chicago, Ill., Aug. 27-Sept. 17.

DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 5—indefinite.

ELI AND JANE (Harry Green, mgr.): Harrisburg, Ill., 8, Marion 9, Herrin 10, Pittsfield 12, Hannibal, Mo., 17.

FERGUSON, ELSIE (Henry B. Harris, mgr.): Boston, Mass., 5-10, Philadelphia, Pa., 12-17.

FIGMAN, MAX (John Cort, mgr.): Boston, Mass., 5-10.

FISKE, MRS. (Harrison Grey Fiske, mgr.): South Bend, Ind., 6, Ft. Wayne 7, Indianapolis 8-10, Cleveland, O., 12-17.

FOOL THERE WAS (Frederic Thompson, mgr.): Pittsburgh, Pa., 12-17.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Aug. 8—indefinite.

GIRL AND THE RANGER (Frank P. Prescott, mgr.): Oak Grove, Mo., 6, Blue Springs 7, Lees Summit 8, Greenwood 9, Pleasant Hill 10, Harrisonville 12, Adrian 14, Merwin 15, Amsterdam 16, Amaret 17.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Butler, Pa., 6, Altoona 7, Latrobe 8, McKeesport 9, Wheeling, W. Va., 10, New Philadelphia, O., 12, Cambridge 13, Coshocton 14, East Liverpool 15, Akron 16, Youngstown 17.

GIRL FROM RECTOR'S (A. H. Woods Co., mgrs.): Atlantic City, N. J., 5-10, Ann Arbor, Mich., 12, Battle Creek 13, Jackson 14, La Crosse, Wis., 15, Winona, Minn., 16, Mankato 17.

GIRL FROM THE U. S. A. (Central; Harry Scott, mgr.): Avon, Ill., 6, Bushnell 7, Macomb 8, Mt. Sterling 9, Hannibal, Mo., 10, Quincy, Ill., 11, Pittsfield 12, Winchester 13, Carthage 14, Burlington, Ia., 15, Wyoming, Ill., 16, Princeton 17, Aurora 18.

GIRL FROM THE U. S. A. (Eastern; Harry Scott, mgr.): Monroe, Mich., 7, Tecumseh 8, Morenci 9, Adrian 10, Kendallville, Ind., 12, Bluffton 13, Marion 14, Kokomo 15, Logansport 16, Crawfordsville 17.

GIRL FROM THE U. S. A. (Southern; Harry Scott, mgr.): Springfield, Ill., 7, Terre Haute, Ind., 9, 10, Paris, Ill., 11, Canton 12, Pana 13, Findlay 14, Nokomis 16, Edwardsville 17, Collinsville 18.

GIRL IN WAITING (Cohan and Harris): Chicago, Ill., Sept. 4—indefinite.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Meriden, Conn., 7, Gardner, Mass., 9, Fitchburg, 10, 11.

GLASER, VAUGHAN (Vaughan Glaser, mgr.): Toronto, Ont., 5-10, Buffalo, N. Y., 12-17.

GOING SOME (Western; Lawrence and Sandusky, mgrs.): Yakima, Wash., 6, Ellensburg 7, Aberdeen 8, Roqulam 9, Olympia 10, Vancouver, B. C., 12, 13.

GRAUSTARK (Eastern; Baker and Castle, mgrs.): Johnstown, Pa., 6, McKeesport 7, Wheeling, W. Va., 8-10, Youngstown, O., 12-14, Akron 15-17.

GRAUSTARK (Southern; Baker and Castle, mgrs.): Greenville, S. C., 6, Montgomery, Ala., 7, Greenville 8, Pensacola, Fla., 9, 10, New Orleans, La., 11-17.

GREAT JOHN GANTON (Shubert Bros., mgrs.): Cleveland, O., 5-10.

HODGE, WILLIAM (Liebler and Co., mgrs.): New York city 5-10, Providence, R. I., 12-17.

HOME TIES (Marion Russell, mgr.): Schenectady, N. Y., 5, 6, Albany 7, 8.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill, mgrs.): Monmouth, Ill., 6, Ft. Madison, Ia., 7, Keokuk 8, Macomb, Mo., 9, Moberly 10.

HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill's): Independence, Ia., 6, Manchester 7, Oelwein 8, New Hampton 9, Charles City 10.

HUMAN HEARTS (Southern): Winchester, Va., 6, Harrisonburg 7, Front Royal 8, Staunton 9, Luray 10.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Newark, N. J., 6-10, Brooklyn, N. Y., 12-17.

JIM THE PENMAN (Wm. A. Brady, mgr.): Philadelphia, Pa., 12-17.

LIGHT ETERNAL (M. E. Rice, mgr.): Milwaukee, Wis., 4-10, St. Paul, Minn., 11-17.

LILY, THE (David Belasco, mgr.): New York city Sept. 5-Oct. 1.

LUPMAN, CLARA (Wm. A. Brady, mgr.): New York city Aug. 15-Sept. 17.

LIVE WIRE (Klimt and Gazzolo, mgrs.): Chicago, Ill., 4-17.

LOST TRAIL (Wills Amusement Co., mgrs.): Coatesville, Pa., 6, West Chester 7, Phoenixville 8, Chester 9, Easton 10, Pittston 12, Mahanoy City 13, Plymouth 14, Shenandoah 15, Lebanon 16, Lancaster 17.

LOVE AMONG THE LIONS (Charles Frohman, mgr.): New York city Aug. 8—indefinite.

MACAULEY, WILLIAM (Jas. A. Felts, mgr.): Woodstock, Ill., 6, Waukegan 7, Freeport 8, Galesburg 9, Canton 10, Streator 11, Pontiac 12, Hoopeston 13, Tuscola 14, Charleston 15, Salem 16, Centralia 17, Alton 18.

MADAME X (Henry W. Savage, mgr.): New York city Sept. 5—indefinite.

MADAME X (Southern; Henry W. Savage, mgr.): Albany, N. Y., 12-14, Middletown 17, Kingston 19, Newburgh 20.

MADAME X (Western; Henry W. Savage, mgr.): Wheeling, W. Va., 10, 17.

MAN ON THE BOX (B. H. Troendale, mgr.): Albert Lea, Minn., 6, Owatonna 7, Little Falls 8, St. Cloud 9, Fergus Falls 10, Wahpeton, N. D., 12, Lisbon 13, La Moure 14, Ellendale 15, Oakes 16, Redfield, S. D., 17.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Atlantic City, N. J., 5-10.

MEMBER FROM OZARK (Cohan and Harris, mgrs.): Detroit, Mich., 5-10.

MILLER, HENRY (Henry Miller, mgr.): Kansas City, Mo., 5-10.

MILLIONAIRE KID (Kilroy and Britton, mgrs.): Birmingham, Ala., 5-10, Atlanta, Ga., 12-17.

MINISTER'S SWEETHEART: Rochester, N. Y., 5-7, Syracuse 8-10.

MISS PATSY (Henry W. Savage, mgr.): New York city Aug. 29—indefinite.

MISSOURI GIRL (Joe Rith, mgr.): St. Michaels, Md., 6, East Newmarket 7, Federalsburg 8, Seaford, Del., 9, Harrington 10, Lewes 12, Georgetown 13, Snow Hill, Md., 14, Milford, Del., 15, Centreville, Md., 16, Havre de Grace 17.

MOTHER (William A. Brady, mgr.): New York city Sept. —indefinite.

MY MAN (Frederic Thompson, mgr.): Boston, Mass., Aug. 29-10.

NAZIMOVA, ALLA (Shubert Bros. mgrs.): New Haven, Conn., 7, 8, Chicago, Ill., 12-24.

NEWMAN, JOSEPH (Louis A. Reilly, mgr.): Alamosa, Colo., 6, Center 7, Monte Vista 8, Del Norte 9, Creede 10, La Jara 12, Antonito 13, Chama, N. M., 14, Pagosa Springs, Colo., 15, Durango 16, Silverton 17.

NEW YORK (A. H. Woods, mgr.): Hartford, Conn., 10.

NINETY AND NINE (W. T. Boyer, mgr.): Brooklyn, N. Y., 5-10, Newark, N. J., 12-17.

O'HARA, FISKE (Al. McLean, mgr.): Jersey City, N. J., 5-10, Rochester, N. Y., 12-14, Syracuse 15-17.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): St. Paul, Minn., 5-10.

OUR MISS GIBBS (Charles Frohman, mgr.): New York city Aug. 29—indefinite.

OUR NEW MINISTER (Harry Doel Parker, mgr.): Omaha, Neb., 4-7, Fremont 8, Grand Island 9, North Platte 10, Denver, Colo., 11-17, Victor 18.

PAIR OF COUNTRY KIDS (Henry W. Link, mgr.): Menomonie, Wis., 6, Phillips 9, Two Harbors, Minn., 12.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Brooklyn, N. Y., 5-10, Providence, R. I., 12-17.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Grand Rapids, Mich., 4-7, Toledo, O., 8-10, Louisville, Ky., 12-17.

PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Rockford, Ill., 6, Freeport 7, Sycamore 8, Kenosha, Wis., 9, Waukegan, Ill., 11, Hammond, Ind., 12, Ottawa, Ill., 13, Streator 14, Canton 15, Galesburg 16, Monmouth 17, Ft. Madison, Ia., 18.

POST GUY BATES (Shubert Bros. and Wm. A. Brady, mgrs.): Pittsburgh, Pa., 5-10.

POYNTER, BEULAH (Harry J. Jackson, mgr.): Detroit, Mich., 4-10, Toledo, O., 11-14, Grand Rapids, Mich., 15-17.

REICHER, HEDWIG (Henry B. Harris, mgr.): Chicago, Ill., Aug. 28—indefinite.

RIGHT OF WAY (Fred Block, Inc., mgr.): St. Louis, Mo., 4-10.

ROSALIND AT THE RED GATE (Gaskell, McVitty and Carpenter, mgrs.): Grand Rapids, Mich., 8-10, Sheboygan, Wis., 12.

ROSARY (Rowland and Clifford, Inc., mgrs.): Chicago, Ill., Sept. 4—indefinite.

ROSARY (Rowland and Clifford, Inc., mgrs.): Pittsburgh, Pa., 4-10, Wheeling, W. Va., 12-14, Youngstown, O., 15-17.

ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 5-10.

ROYAL SLAVE (Geo. H. Bubb, mgr.): Hillsdale, Mich., 6, Quincy 7, Constantine 8, Three Rivers 9, Cassopolis 10, Walkerton, Ind., 12, Knox 13, Argos 14, No. Manchester 15, Auburn 16, Sherwood 17.

ROYAL SLAVE: Columbia, Pa., 6, York 7.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): New York city Aug. 22—indefinite.

SEVEN DAYS (Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., 29-Sept. 10.

SHEA, THOS. E. (A. H. Woods Co., mgrs.): Buffalo, N. Y., 5-10, Toronto, Ont., 12-17.

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SHOEMAKER (Gus Hill, mgr.): Philadelphia, Pa., 5-10, Newark, N. J., 12-17.

SMALL TOWN GAL (Harry G. Libon, mgr.): Collinsville, Ill., 11, Jerseyville 12, Hannibal, Mo., 13, Quincy, Ill., 14, Mt. Sterling 15, Warsaw 16, Ft. Madison, Ia., 17, Muscatine 18.

ST. ELMO (W. T. Leach, mgr.): Pontiac, Ill., 6, Bloomington 7, Lacon 8, Ottawa 9, Joliet 10, Elgin 12, Beloit, Wis., 13, Janesville 14, Rockford, Ill., 15, Sterling 16.

ST. ELMO (Glaser and Stair, mgrs.): Louisville, Ky., 4-10, Memphis, Tenn., 12-17.

SILVER THREADS (Fred S. Cutler, mgr.): Ft. Scott, Kan., 6, Sedalia, Mo., 7, Jefferson City 8, Columbia 9, Alton, Ill., 11, Quincy 12, Keokuk, Ia., 13, Burlington 14, Galesburg, Ill., 15, Muscatine, Ia., 16, Moline, Ill., 17, Rock Island 18.

SIS PERKINS (C. Jay Smith, mgr.): Baltimore, O., 6, McComb 7, Bellefontaine 8, Richwood 9, Marion 10.

SPENDTHRIFT (Frederic Thompson, mgr.): St. Louis, Mo., 5-10.

SQUAW MAN (H. E. Pierce, mgr.): Norfolk, Neb., 6, Columbus 7, York 8, Aurora 9, Central City 10.

STORM, THE (Thos. W. Ryley, mgr.): Washington, D. C., 5-10.

THERESE SEE NICHT BOESE (Adolf Phillip, mgr.): New York city Sept. 1—indefinite.

THIEF (No. 1; A. H. Woods Co., mgrs.): Cincinnati, O., 4-10, St. Louis, Mo., 11-17.

THIEF (No. 2; A. H. Woods Co., mgrs.): Bayonne, N. J., 5-7, Paterson 8-10, Kingston, N. Y., 12, Newburgh 13, Middletown 14, Schenectady 15-17.

THIRD DEGREE (Henry B. Harris, mgr.): Newark, N. J., 5-10.

THURSTON, ADELAIDE (Cohan and Harris, mgrs.): Allentown, Pa., 10.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., 28-Sept. 17.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Rochester, N. Y., 8-7.

TWO AMERICANS ABROAD (Robt. H. Harris, mgr.): Middletown, O., 6, Miamisburg 7, Hillsboro 8, Bainbridge 9, Greenfield 12, Washington Court House 13, Lancaster 14, Newark 15, New Straitsville 16, Cambridge 17.

UNCLE TOM'S CABIN (Al. W. Martin's; W. Kibble, mgr.): Meadville, Pa., 6, Erie 7, Jamestown, N. Y., 8, Olean 9, Bradford, Pa., 10.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Easton, Pa., 6, Allentown 7, Pottstown 8, Norristown 9, Trenton, N. J., 10.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Muncie, Ind., 6, Kokomo, Michigan City 8, Laporte 9, South Bend 10, Chicago, Ill., 11-17, Hammond, Ind., 18.

UPSTAIRS (Bertram Harrison, mgr.): New York city Sept. 1—indefinite.

VILLAGE POSTMASTER (H. H. Buss, mgr.): Festus, Mo., 6, De Soto 7, Bonne Terre 8, Desloge 9, Flynn 10.

WARE, HELEN (Henry B. Harris, mgr.): New York city Sept. 5—indefinite.

WARNER, H. B. (Liebler and Co., mgrs.): New York city Aug. 22—indefinite.

WELCOME TO OUR CITY (Joseph Brooks, mgr.): New York city Sept. 12—indefinite.

WHITE SQUAW (Louis Werba, mgr.): Philadelphia, Pa., 12-17.

WILD FIRE (Harry Doel Parker, mgr.): Atlanta, Ga., 5-10, Birmingham, Ala., 12-17.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Baltimore, Md., 5-10, Washington, D. C., 12-17.

WOLF (Rowland and Clifford, props.): East St. Louis, Ill., 4-7, Taylorville 8, Fairbury 9, Hammond, Ind., 10, Ottawa, Ill., 11, Shenfield 12, Toledo 13, Galesburg 14, Bushnell 15, Abingdon 16, Muscatine, Ia., 17, Clinton 18.

WOLF (Stair and Havlin, mgrs.): Philadelphia, Pa., 5-10, Washington, D. C., 12-17.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.

ARVINE, GEORGE: Indianapolis, Ind., Sept. 1—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

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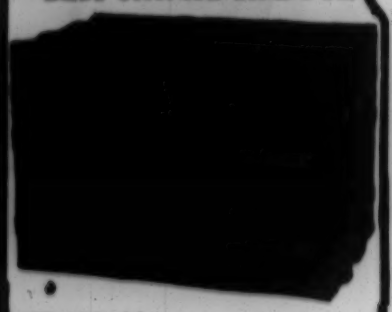

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BIJOU: Pawtucket, R. I., Aug. 8—indefinite.
BIJOU (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BIJOU (Klimt and Gazzolo, mgrs.): Chicago, Ill., July 3—indefinite.
BISHOP, CHESTER: Monmouth, Ill.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BUNTING, EMMA: Atlanta, Ga.—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALUMET: South Chicago, Ill., Sept. 4—indefinite.
COLONIAL: Cleveland, O.—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
COLUMBIA: Washington, D. C.—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 5—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
ELITCH: Denver, Colo.—indefinite.
GARRICK: Grand Rapids, Mich., Aug. 21—indefinite.
GIRTON: Los Angeles, Cal., July 19—indefinite.
GORMAN: Lincoln, Neb., Aug. 29—indefinite.
HAVLIN (Wm. Garen, mgr.): St. Louis, Mo., Aug. 7—indefinite.
HAYWARD, GRACE (George Amusement Co., mgrs.): Chicago, Ill., Sept. 3—indefinite.
HILLMAN'S IDEAL (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HORNE'S: Dayton, O.—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.
LOIS: Seattle, Wash.—indefinite.
LYRIC: Minneapolis, Minn.—indefinite.
MAJESTIC: Indianapolis, Ind., Sept. 5—indefinite.
MINNEQUA: Pueblo, Colo.—indefinite.
NATIONAL: Montreal, P. Q., Aug. 15—indefinite.
NELSON, MARIE (Rodney Ranous, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Klimt and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 29—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta. Can.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
STAMFORD: Stamford, Conn., Aug. 29—indefinite.
SUBURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES.

ALLEN COMEDY (Y. C. Alley, mgr.): Anniston, Ala., Aug. 29-10.
AUBREY, HELEN (James Davis, mgr.): Pittsburg, Kan., 4-17.
BAILEY-LOCKWOOD: Iola, Kan., 4-17.
BURGESS (W. C. Burgess, mgr.): Salina, Kan., 4-17.
CARROLL COMEDY (Ion Carroll, mgr.): Richwood, W. Va., 5-10.
CASH, BURLEIGH (Burleigh Cash, mgr.): Lawrence, Kan., 4-17.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Lancaster, Pa., 5-10, Hazleton 12-17.
COPELAND BROS.: Garnett, Kan., 5-10.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): Carmi, Tex., 5-10.
CULHANE'S COMEDIANS (Macklyn Alyn, mgr.): Bloomington, Wis., 5-10.
CULHANE'S COMEDIANS (Tom Wilson, mgr.): La Harpe, Ind., 5-10.
CULHANE'S COMEDIANS (Al. Beasley, mgr.): Petersburg, Ill., 5-10.
CUTTER (Allen O. White, mgr.): Napoleon, O., 5-10, Zanesville 12-17.
DODGE, SANFORD (S. S. Ford, mgr.): Lexington, Neb., 7, 8.
DOROTHY: Council Bluffs, Ia., 5-17.
DRUMMOND, ETHEL (Desmond and Johnson, mgrs.): Mansfield, O., 22-Sept. 10.
EARLE STOCK (L. A. Earle, mgr.): Fairmont, W. Va., 5-10.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Springfield, Mo., 4-17.
GRAHAM (Oscar Graham, mgr.): Excelsior Springs, Mo., 4-10, Jefferson City 11-17.
GRAYCE, HELEN (Nathan Appell, mgr.): Lewiston, Me., 5-10, Augusta 12-17.
HALIDAY'S COMEDIANS: Steubenville, O., 5-10, East Liverpool, O., 12-17.
HALIDAY'S, HOWARD (Chas. E. Whitney, mgr.): East Liverpool, O., 5-10, New Castle, Pa., 12-17.
HALIDAY'S PLAYERS (Palmer Kellog, mgr.): Washington, Pa., 5-10, Steubenville, O., 12-17.
HALIDAY (Harold Stout, mgr.): New Castle, Pa., 5-10, Braddock 12-17.
HALL, DON C.: Stevens Point, Wis., 22-Sept. 10.
HALL, HELEN (G. S. Flinders, mgr.): Ottawa, Kan., 4-17.
HARVEY (J. S. Garside, mgr.): Dubuque, Ia., 22-Sept. 24.
HENDERSON (W. J. and B. B. Henderson, mgrs.): Ft. Dodge, Ia., Aug. 29-10.
HICKMAN-BESSEY (Harry G. Libou, mgr.): Allon, Ill., 4-10, Taylorville 12-17.
HUCHISON, LOUISE (Jack Huchison, mgr.): Sedalia, Mo., 4-17.
HYDE'S THEATRE PARTY: Lima, O., 5-10.
KEENE, LORRAINE: Hastings, Neb., 4-17.
KEITH (Cato S. Keith, mgr.): Logansport, Ind., 5-10, Richmond 12-17.
LEWIS (W. F. Lewis, mgr.): Grafton, Neb., 5-10.
LEWIS-OLIVER: Chanute, Kan., 4-17.
LYCEUM: Grand Island, Neb., 4-17.
LYCEUM COMEDY (Kemble and Sinclair's): Warren, Pa., 5-10.
MAHER, PHIL (Leslie E. Smith, mgr.): Cumberland, Md., 5-10.
MAJESTIC: Nebraska City, Neb., 4-17.
MAXWELL HALL (Jefferson Hall, mgr.): Olney, Ill., 5-10, Columbus, Ind., 12-17.
METROPOLITAN: Fremont, Neb., 5-17.
MIDDLE STATES (Joseph H. Brenner, mgr.): Peru, Ind., 4-10, Wabash 11-17.
MOREY (Le Comte and Plassebe's): Belleville, Kan., 4-10, Clay Center 12-17.
MURRAY-MACKEY (Jno. J. Murray, mgr.): Steubenville, O., 5-10, Bellaire 12-17.
NICKERSON BROS.: Independence, Kan., 4-17.
PEOPLE'S: Ft. Scott, Kan., 4-17.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Waterville, Me., 5-10, Oldtown 12-17.
REEVES, DOROTHY: York, Neb., 4-17.
SIGHTS THEATRE (J. W. Sights, mgr.): Columbus Junction, Ia., 5-10.
SINCLAIR-WEBER (J. H. Weber, mgr.): Hutchinson, Kan., 4-17.
SPENCER THEATRE (Harry Sohns, mgr.): Emporia, Kas., 4-17.
STRONG, ELWIN (Walter Savidge, mgr.): Oakdale, Neb., 4-10.
TAYLOR (H. W. Taylor, mgr.): Beaver Falls, Pa., 5-10, Butler 12-17.
THORNE, MABEL (F. T. Parker, mgr.): Junction City, Kan., 4-17.
VINTON, MYRTLE (H. P. Bulmer, mgr.): Clarion, Ia., 6-10.
WHYTE DRAMATIC (Charles P. Whyte, mgr.): Webb City, Mo., 4-17.
WOLFORD (E. L. Paul, mgr.): Decatur, Neb., 4-10.
YE COLONIAL (C. W. Benner, mgr.): Atchison, Kan., 4-17.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
ARCADIANS (Chas. Frohman, mgr.): New York city Aug. 1—indefinite.
BRENNAN OPERA (Thos. Quinlan, mgr.): Blackpool, Eng., 5-10, Dublin, Ire., 12-17, Belfast 19-24, Kennington 26-Oct. 8, Manchester 10-15.
BRIGHT EYES (Jos. M. Gaites, mgr.): New York city 5-10.
BROKEN IDOL: Chicago, Ill., 4-10.
BURGOMASTER (Wm. P. Cullen, mgr.): Vancouver, B. C., 6, 7, Victoria 10.
CARLE, RICHARD (Frazee and Lederer, mgrs.): Chicago, Ill., Aug. 4—indefinite.
CAT AND THE FIDDLE (Foster Moore, mgr.): Decorah, Ia., 6, Mason City 8, Marshalltown 9, Waterloo 10.
CAT AND THE FIDDLE (Chas. A. Sellon's): Chicago, Ill., 11-24.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Albany, N. Y., 5, 6.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., Sept. 10—indefinite.
CLIFFORD, BILLY S. (Rob Le Roy, mgr.): Clinton, Ia., 6, Moline, Ill., 7, Rock Island 8, Ottumwa, Ia., 9, Grinnell 10.
COW AND THE MOON (Chas. A. Sellon, mgr.): Wausau, Wis., 6, Duluth, Minn., 7, 8, Hibbing 9, Superior, Wis., 10, 11, Brainerd, Minn., 12, Fargo, N. D., 13, Jamestown 14, Bismarck 15, Mandan 16, Dickinson 17, Glendive, Mont., 18.
DANIELS, FRANK (Shubert Bros., mgrs.): Boston, Mass., 5-17.
DRESSLER, MARIE (Lew Fields, mgr.): New York city Aug. 11—indefinite.
FLIRTING PRINCESS (Mort H. Singer, mgr.): Lincoln, Neb., 5-7, Grinnell, Ia., 8, Ottawa 9, Aurora, Ill., 10, Milwaukee, Wis., 11-17, Racine 18.
FLORIST SHOP (Henry W. Savage, mgr.): Chicago, Ill., Aug. 28—indefinite.
FOLLIES OF 1910 (Florenz Ziegfeld, mgr.): Chicago, Ill., Sept. 5—indefinite.
GIRL AND THE DRUMMER (Wm. A. Brady, mgr.): Chicago, Ill., Sept. 4—indefinite.
GIRL IN THE KIMONO (Harry Chappell, mgr.) Chicago, Ill., June 25—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Cincinnati, O., 5-10, Grand Rapids, Mich., 11, Milwaukee, Wis., 12-17.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Philadelphia, Pa., Aug. 29—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Montreal, P. Q., 5-10, Ottawa, Ont., 12-17.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., Aug. 6-Sept. 10.
GIRLIES (Fred Thompson, mgr.): Brooklyn, N. Y., 5-10, New York city 12-17.
GLADSTONE OPERA: New Orleans, La., June 26—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Jacksonville, Ill., 6, Peoria 7, Bloomington 8, Rockford 9, Madison, Wis., 10, Duluth, Minn., 11, 12, Superior, Wis., 13, Grand Forks, N. D., 14, Winnipeg, Man., 15-17.
GRAND OPERA (Max Rabinoff, mgr.): Mexico City, Mex., Aug. 8-Oct. 15.
HALIDAY'S MUSICAL COMEDY: Braddock, Pa., 5-10, Homestead 12-17.
HAPPY HOOLIGAN (Gus Hill, mgr.): Norfolk, Va., 5-10, Richmond 12-17.
HARTMAN, FERRIS: San Francisco, Cal., Aug. 7—indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): New York city 5-10.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): St. Paul, Minn., 4-10, Minneapolis 11-17.
HOPPER, DE WOLF (D. V. Arthur, mgr.): Albany, N. Y., 10.
IN PANAMA (A). Rich Production Co.): Youngstown, O., 5-7, Akron 8-10, Dayton 12-14, Wheeling, W. Va., 15-17.
INTERNATIONAL CUP, BALLET OF NIAGARA, AND THE EARTHQUAKE (Messrs. Shubert, mgrs.): New York city Sept. 5—indefinite.
JANIS, ELSIE (Chas. Dillingham, mgr.): Buffalo, N. Y., 5-10.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Montesano, Wash., 6, Elma 7, Kelso 8, South Bend 9, Chehalis 10, Monroe 11, Leavenworth 12, Wenatchee 13, Odessa 14, Bathdrum, Ida., 15, Spirit Lake 16, Newport, Wash., 17.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.
LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass., June 27—indefinite.
LITTLE DAMOZEL (Henry W. Savage, mgr.): Washington, D. C., 12-17.
MADAME SHERRY (Frazee, Lederer and Woods, mgrs.): New York city Aug. 30—indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—indefinite.
McCOY, BESSIE (Charles Dillingham, mgr.): New York city Aug. 17—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): New Orleans, La., 5-10, Lake Charles 11, Beaumont, Tex., 12, Galveston 13, Houston 14, Bay City 15, Victoria 16, San Antonio 17, 18.
MERRY WIDOW (Eastern; Henry W. Savage, mgr.): Boston, Mass., 5-Sept. 17.
MERRY WIDOW (Southern; Henry W. Savage, mgr.): Stamford, Conn., 17, Danbury 19.
MIDNIGHT SONS (Lew Fields, mgr.): Chicago, Ill., Aug. 1—indefinite.

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MISS NOBODY FROM STARLAND (Will A. Singer, mgr.): Kansas City, Mo., 4-10, St. Louis 11-17, Atchison, Kan., 18.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Aug. 15-Sept. 10, Buffalo, N. Y., 12-17.
NEWLYWEDS AND THEIR BABY: Frederick, Md., Staunton, Va., 10.
PHELAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.
POWELL AND COHAN'S MUSICAL COMEDY (Co. E): Princeton, Ill., 5-10, Manchester, Ia., 12-17.
PRINCE OF PILSEN (Henry W. Savage, mgr.): St. Louis, Mo., 4-10, Kansas City 11-17.
RED MILL (Martin and Emery, mgrs.): Lincoln, Neb., 8-10.
RING, BLANCHE (Lew Fields, mgr.): Philadelphia, Pa., 5-10.
SCHOOL DAYS (Stair and Havlin, mgrs.): Brooklyn, N. Y., 29-Sept. 10, Paterson, N. J., 12-17.
SMART SET (Barton and Wiswell, mgrs.): Washington, D. C., 5-10, Baltimore, Md., 12-17.
STUBBORN CINDERELLA (Chas. A. Goettler, mgr.): Wallace, Ida., 6, Spokane, Wash., 7, 8, Walla Walla 9, North Yakima 10, Seattle 11-17.
SUMMER WIDOWERS (Lew Fields, mgr.): New York city June 4—indefinite.
SUPERBA (Edwin Warner, mgr.): Columbus, O., 8-10, Indianapolis, Ind., 12-17.
SWEETEST GIRL IN PARIS (Harry Askin, mgr.): Chicago, Ill., Aug. 29—indefinite.
THIRTY MILLION DOLLARS (Charles Marks, mgr.): Philadelphia, Pa., 29-Sept. 10.
THREE TWINS (Joseph M. Gaites, mgr.): Brooklyn, N. Y., 5-10.
TIME, THE PLACE AND THE GIRL (L. B. Willard, mgr.): Chicago, Ill., Aug. 29-10.
UP AND DOWN BROADWAY (The Shuberts, mgrs.): New York city July 18—indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Schenectady, N. Y., 5-10, Syracuse 12-14, Rochester 15-17.
WARE OPERA: Peak's Island, Me., June 27—indefinite.
WHALOM OPERA (Chas. Van Dyne, mgr.): Fitchburg, Mass., June 6-Sept. 10.
WHITE CITY STOCK (R. W. Ball, mgr.): Worcester, Mass., May 29—indefinite.
WIFE TAMERS (Henry W. Savage, mgr.): Chicago, Ill., Aug. 21—indefinite.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Bellows Falls, Vt.—indefinite.
WINNING MISS (Boyle Woolfolk, mgr.): Dayton, O., 8-9, Indianapolis, Ind., 8-10.
WIZARD OF WISHLAND (Harry Scott, mgr.): Freeport, Ill., 6, Woodstock 7, Belvidere 8, Beloit, Wis., Rockford, Ill., 10, Dubuque, Ia., 11, Sterling, Ill., Oneco 13, Osage 14, Mason City 15, Cherokee 17, Sioux City 18.
YANKEE DOODLE BOY: Clearfield, Pa., 9, Du Bois 10.
ZINN MUSICAL COMEDY (A. M. Zinn, mgr.): Dallas, Tex., Aug. 29-10, Oklahoma City, Okla., 11-Oct. 9.

MINSTRELS.

BRYANT'S: Cincinnati, O., 5-17.
DUMONT'S MINSTRELS: Philadelphia, Pa., Aug. 20—indefinite.
FIELD'S, AL. G.: Louisville, Ky., 5, 6, Lexington 7, Chattanooga, Tenn., 8, Knoxville 9, Asheville, N. C., 10, Charlotte 12, Lynchburg, Va., 13, Richmond 14, Petersburg 15, Norfolk 17.
FOX'S: LONE STAR (Roy E. Fox, mgr.) Goliad, Tex., 5-7.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Washington, Ia., 4-6, Ottumwa 7, Blakesburg 8, Foster 9, Everest 10, 11, Buxton 12, 13.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Minneapolis, Minn., 4-10, St. Paul 11-17.
BEAUTY TRUST (H. W. Thompson, mgr.): Minneapolis, Minn., 4-10.
BEHMAN SHOW (Jack Singer, mgr.): Pittsburgh, Pa., 5-10, Cleveland, O., 12-17.
BIG REVIEW (Henry P. Dixon, mgr.): Cleveland, O., 5-10, Brooklyn, N. Y., 12-24.
BOHEMIANS (Al. Lubin, mgr.): Paterson, N. J., 5-7, Jersey City 8-10, Scranton, Pa., 12-14, Wilkes-Barre 15-17.
BON TON: Kansas City, Mo., 4-10, Omaha, Neb., 11-17.
BOWERY (H. Dick Rider, mgr.): St. Louis, Mo., 4-10.
BRIGADIERS (Louis Stark, mgr.): Buffalo, N. Y., 5-10, Toronto, Ont., 12-17.
BROADWAY GAIETY GIRLS (Louis Oberworth, mgr.): Chicago, Ill., 4-10, Detroit, Mich., 11-17.
CENTURY GIRLS (Jack Faust, mgr.): Wilkes-Barre, Pa., 5-7, Scranton, 8-10.
CHERRY BLOSSOMS (Chas. F. Edwards, mgr.): Philadelphia, Pa., 5-10, Washington, D. C., 12-17.
COLLEGE GIRLS (Max Spiegel, mgr.): Toledo, O., 4-10, Detroit, Mich., 11-17.
COLUMBIA (Frank Logan, mgr.): Chicago, Ill., 4-10, Cincinnati, O., 11-17.
COZY CORNER GIRLS (Sam Robinson, mgr.): Scranton, Pa., 5-7, Wilkes-Barre 8-10, Philadelphia 12-17.
CRACKERJACKS (Harry Leoni, mgr.): Omaha, Neb., 4-10, Minneapolis, Minn., 11-17.
DAINTY DUCHESS: Detroit, Mich., 5-10, Toronto, Ont., 12-17.
DREAMLAND (Izzy Grobs, mgr.): Detroit, Mich., 4-10, Buffalo, N. Y., 12-17.
DUCKLINGS (Frank Calder, mgr.): Kansas City, Mo., 4-10, St. Louis 11-17.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Cincinnati, O., 4-10, Louisville, Ky., 11-17.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Schenectady, N. Y., 5-7, Albany 8-10, Boston, Mass., 12-17.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Louisville, Ky., 4-10, Cincinnati, O., 11-17.
GINGER GIRLS (Lou Hurtig, mgr.): Toronto, Ont., 5-10, Buffalo, N. Y., 12-17.
GIRLS FROM DIXIE (Joseph Leavitt, mgr.): Boston, Mass., Aug. 29-10, New York city 12-17.
GIRLS FROM HAPPYLAND (E. W. Chapman, mgr.): Baltimore, Md., 5-10, Washington, D. C., 12-17.

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HASTINGS' BIG SHOW: Newark, N. J., 6-10, Hoboken 12-17.
IMPERIALS (Sim Williams, mgr.): New York city 5-10, Paterson, N. J., 12-14, Jersey City 15-17.
IRWIN'S BIG SHOW: Rochester, N. Y., 5-10, Schenectady 12-14, Albany 15-17.
JARDIN DE PARIS GIRLS (Will Roehm, mgr.): Pittsburgh, Pa., 5-10, Cleveland, O., 12-17.
JERSEY LILIES (James Cooper, mgr.): Boston, Mass., 5-10, Albany, N. Y., 12-14, Schenectady 15-17.
JOLLY GIRLS (R. E. Patton, mgr.): Philadelphia, Pa., 5-10.
KENTUCKY BELLES (C. E. Foreman, mgr.): Washington, D. C., 5-10, Boston, Mass., 12-17.
KNICKERBOCKER (Louis Robie, mgr.): Brooklyn, N. Y., 5-10, New York city 12-17.
LADY BUCCANEERS (M. Strouse, mgr.): Brooklyn, N. Y., 29-Sept. 10, Philadelphia, Pa., 12-17.
LOVE MAKERS (Sam Howe, mgr.): Providence R. I., 5-10, Boston, Mass., 12-17.
MAJESTICS (Fred Irwin, mgr.): Buffalo, N. Y., 5-10, Rochester 12-17.
MARATHON GIRLS (Phil Sheridan, mgr.): New York city 4-24.
MERRY MAIDENS (Edward Shafer, mgr.): Boston, Mass., 5-17.
MERRY WHIRL (Louis Epstein, mgr.): Cincinnati, O., 4-10, Chicago, Ill., 11-17.
MIDNIGHT MAIDENS (Gus Hill, mgr.): Washington, D. C., 5-10, Pittsburgh, Pa., 12-17.
MISS NEW YORK, JR. (Wm. Penneuy, mgr.): Boston, Mass., 5-10, Baltimore, Md., 8-10, Allentown, Pa., 12, Reading 13, Harrisburg 14, Altoona 15, Johnstown 16.
MOULIN ROUGE (Maurice Jacobs, mgr.): St. Paul, Minn., 4-10, St. Joseph, Mo., 10-17.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Hoboken, N. J., 5-10, New York city 12-Oct. 1.
PASSING PARADE (Clarence Burdick, mgr.): Reading, Pa., 6, Harrisburg 7, Altoona 8, Johnstown 9, Pittsburgh 12-17.
PAT WHITE'S GAYETY GIRLS (Walter Greaves, mgr.): Newark, N. J., 5-10, New York city 12-17.
PENNANT WINNERS (Bob Mills, mgr.): East St. Louis, Ill., 4, Indianapolis, Ind., 5-10, Louisville, Ky., 11-17.
QUEEN OF BOHEMIA (Max Spiegel, mgr.): Chicago, Ill., 4-10, Detroit, Mich., 12-17.
QUEENS OF THE JARDIN DE PARIS (Jos. Howard, mgr.): Boston, Mass., 5-10, New York city 12-17.
RECTOR GIRLS (Morris Weinstock, mgr.): Brooklyn, N. Y., 5-17.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): New York city 5-10, Philadelphia, Pa., 12-17.
RENTZ-SANTLEY (J. E. Earle, mgr.): Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.
ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): New York city 29-Sept. 10.
ROLLICKERS (Alex. Gorman, mgr.): Toronto, Ont., 5-10, Montreal, P. Q., 12-17.
ROSE SYDELL'S (W. S. Campbell, mgr.): Cleveland, O., 5-10, Toledo, O., 11-17.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.
SAM T. JACK'S (Geo. T. Smith, mgr.): New York city, 5-17.
SERENADERS (Geo. Armstrong, mgr.): Albany, N. Y., 5-7, Schenectady 8-10, Brooklyn 12-17.
SHEAN AND GALLAGHER'S BIG BANNER (Frank Livingston, mgr.): Brooklyn, N. Y., 5-10, Newark, N. J., 12-17.
STAR AND GARTER (Frank Wisburg, mgr.): New York city Aug. 29-17.
STAR SHOW GIRLS (John T. Baker, mgr.): Chicago, Ill., 4-10, Milwaukee, Wis., 11-17.
TIGER LILIES (Wm. Drew, mgr.): Jersey City, N. J., 5-7, Paterson 8-10, Wilkes-Barre, Pa., 12-14, Scranton 15-17.
TROCADEROS (Chas. H. Waldron, mgr.): New York city 5-10, Philadelphia, Pa., 12-17.
VANITY FAIR (Gus Hill, mgr.): Louisville, Ky., 5-10, St. Louis, Mo., 12-17.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): New York city 29-Sept. 10, Newark, N. J., 12-17.
WATSON'S (W. B. Watson, mgr.): Montreal, P. Q., 5-10, Boston, Mass., 12-17.
WISE GUY: St. Joseph, Mo., 5-10, Kansas City 11-17.
WORLD OF PLEASURE (Gordon and North, mgrs.): Milwaukee, Wis., 4-10, Minneapolis, Minn., 11-17.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): St Louis, Mo., 4-10, East St. Louis, Ill., 11, Indianapolis, Ind., 12-17.

CIRCUSES.

BARNUM AND BAILEY'S: Salinas, Cal., 6, Santa Cruz 7, San Francisco 8-12, San Jose 13, Stockton 14, Fresno 15, Visalia 16, Bakersfield 17.
BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Ritzville, Wash., 6, North Yakima 7, Seattle 8-10.
CALIFORNIA FRANK'S WILD WEST: Toronto, Ont., Aug. 27-10.
FISK, DODE: Griswold, Ia., 6, Malvern 7, Sidney 8, Corning 9, Tarkio, Mo., 10.
HAGENBECK-WALLACE: Ironton, O., 6.

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MILLER BROS. 101 RANCH: Hamline, Minn., 6-10, Rochester 12, Austin 13, Fairmont 14, Mason City, Ia., 15, Spencer 16, Perry 17.
PRAIRIE LILLIE'S WILD WEST: Hillside Park, Newark, N. J.—indefinite.
SELLS-FLOTO: Well City, Mo., 6, Springfield 7, Rogers, Ark., 8, Fayetteville 9, Ft. Smith 10, Okmulgee, Okla., 12, Sapulpa 14, Tulsa 15, Enid 16.
STARRETT'S, HOWARD S.: Cedarhurst, N. Y., 5-8.
WHEELER'S, AL. F.: New Bloomfield, Pa., 6, Duncannon 7.
YANKEE ROBINSON'S: Mankato, Kan., 6, Scandia 7, Pawnee, Neb., 8, Babetha 9, Marysville, Mo., 10, Princeton 12, Gallatin 13, Lathrop 14, Pleasant Hill 15, Versailles 16, Eldon 17.

BANDS.

BANDA ROMA: Riverview Park, Louisville, Ky.—indefinite.
BRADLEY AND NOE'S LADIES' ORCHESTRA (Winfred Noe, mgr.): Bartlesville, Okla., 6-10.
CAVALLO'S: Forest Highlands, St. Louis, Mo., April 23—indefinite.
CREATORE: Sans Souci Park, Chicago, Ill., 5-10.
ELLERY, CHANNING: Idora Park, Oakland, Cal., Aug. 29-Sept. 24.
FISCHER'S EXPOSITION ORCHESTRA (C. L. Fischer, mgr.): Petoskey, Mich., 9-Sept. 10.
FRANKO, NAHAN: Long Beach, N. Y.—indefinite.
GREGG: Fountaine Ferry, Louisville, Ky.—indefinite.
INNES (Fred N. Innes, mgr.): Bismarck Garden, Chicago, Ill., 5-17.
KILTIES (T. F. J. Power, mgr.): New York city Aug. 1—indefinite.
LIBERATI: White City, Chicago, Ill., Aug. 7—indefinite.
MORTORANA'S: Washington Park, Philadelphia, Pa.—indefinite.
NATRILLO (Col. Leslie, mgr.): Electric Park, Newark, N. J.—indefinite.
NATIONAL CHAUTAUQUA (L. D. Wert, mgr.): St. Louis, Mo., 7-10.
ROYAL ARTILLERY: Riverview Park, Baltimore, Md.—indefinite.
THOMAS, THEODORE: Chicago, Ill., 4-17.
WINNINGER BROS.' MARINE: Wausau, Wis.—indefinite.

MISCELLANEOUS

EXCELSIOR CARNIVAL (W. S. Miller, mgr.): Babylon, N. Y., 1-10.
GILPINS, HYPNOTISTS (J. H. Gilpin, mgr.): Logansport, Ind., 5-7, Gladland 8-10.
HOWE'S PICTURES (Lyman H. Howe, mgr.): Cincinnati, O., 14-Sept. 10.
McEWEN: Demopolis, Ala., 5-7, Tuscaloosa 8-10, Gadsden 12-14, Rome, Ga., 15-17.
SWAIN'S SHOW (W. I. Swain, mgr.): Murfreesboro, Tenn., 5-9.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

"How much does it cost to make a motion picture?" writes a reader of THE MIRROR. While an answer to this question might be similar to estimating the depth of a well, it is still possible to give some information of value. Briefly and to the point it may be said that it costs from $500 up to make a completed dramatic negative. This writer has heard of negatives that have been produced for less than $500, but they are scarcely worth calling motion pictures. Five hundred dollars may be estimated as the minimum price of the negative of a motion picture subject for which little or no scenery is required, all conditions of weather and travel are favorable and a small number of moderate salaried players are employed. But the average negative produced by the more enterprising companies probably costs much more than this sum, while special feature pictures may and frequently do run into the thousands for a single production. Two thousand dollars is not at all infrequent, and there are claims made as to still larger expenditures. Of course, this covers only the cost of the negative. After that comes the printing of the positive copies for use in the projecting machines, the cost of which depends on the number of points.

* * * *

Referring to this matter of cost it is interesting to note the view taken by a writer in the *Bioscope*, published in London, England. Referring possibly to THE MIRROR, this writer says:

> One of the American papers has been talking about "Higher Ideals" in the moving picture business, but I must confess that, however laudable such ideals may appear to be at first sight, one rapidly descends to earth when the monetary side of the question comes to be considered. It is all very well to talk about what should or should not be done in order to raise the status of the business—the point is, will the buyers pay the price? And will the exhibitor do likewise? If not, idealism (an expensive luxury which costs money) falls to the ground, and matters remain as they were. It is universally admitted that a large amount of capital is necessary to produce the highest class of films, and any amount of money "behind" a company will not help it to carry on business unless sales go up. Therefore, the only thing the film producers can say is, "If you want ideal films you must be prepared to pay the price," which is the same thing as saying what I have so often said before, that a film is worth what it *is* worth and not a hard and fast 4d. per foot.

The conclusion arrived at above fails to take into account the increased circulation or number of copies of "ideal films" that find a ready market. It is notorious that those manufacturers who are intelligently spending the most money to produce higher class picture subjects enjoy the largest business. The number of prints they dispose of regularly from each negative that they produce is often many times the number disposed of by the inferior manufacturers—so much so that the proportionate net cost per foot of their commercial product is reduced far below that of the manufacturer who counts too closely the cost of making his original negatives.

* * * *

Apparently all the American licensed manufacturers fully appreciate this condition of affairs. They realize as they never did before that there is abundant demand for good pictures that require money and brains to produce, while there is practically little or no demand for the inferior article. Acting along this line, as The Spectator learns, every American licensed manufacturer is at this very time increasing his expense and efforts in the production of negatives instead of reducing it or holding it within a fixed limit. Apparently original cost of production is cutting little figure in their calculations. A picture or series may require a trip to the Pacific Coast; off starts a special train. Another picture or short series may be improved by sending a company to Europe; the trip is made and nothing thought of the expense. Star players are needed to portray certain peculiar parts; hang the cost, hire the right people. And so it goes. Enterprise and intelligent but practically unlimited expenditure is the rule of the hour among the licensed producers. Small wonder that American films and those produced by a very few foreign companies imbued with the same spirit are dominating the picture business of the world. Also small wonder that the demand for films made in England, where the policy indicated by the *Bioscope* writer appears to prevail, are in no demand outside of England and in small demand in that country, if we may judge by the pages of the *Bioscope*.

* * * *

Another article in the same issue of the *Bioscope* attracts the attention of The Spectator, although in this instance no reason can be found for direct opposition to the views expressed, except to note a certain misreading of American conditions, not to be wondered at in a writer not near the ground. This particular *Bioscope* writer who joins the British public in its partiality for American Western subjects of the cowboy type, undertakes to explain the cause of the popularity of this class of film subjects. "It may lie in the contrast," he says, and in this he is very probably close to the mark. "Here (meaning England) we have civilisation," he continues, "with all its blessings and incidentally its curses; law and order are established, and we have an organized force to see that both are kept. Man is hedged in by habits and customs beyond which he may not go. But in the West how different! There men meet the savage forces of nature mid surroundings totally different from those obtaining in other parts of the world. Primeval man, with all his passions, is the inhabitant of the West, though, alas! all too quickly disappearing." The past tense would have been more accurate—disappeared instead of disappearing. The West of romance and adventure is no more. There may be lingering reminders of it, but the thing itself is gone. At Cheyenne the other day when ex-President Roosevelt was given a Wild West "blow-out" the participants were mostly professional showmen. But the memories of the old days remain, and when they are represented in picture stories in which anachronisms are avoided and the true atmosphere is conveyed, they do indeed, as the *Bioscope* says, hold a wonderful appeal, even to the most fastidious. They should, however, be subject to just as close scrutiny for the detection of offenses against consistency and the eternal fitness of things as any other class of pictures—perhaps more so, for they are apt to be taken at their face value as representing the West of to-day instead of yesterday.

* * * *

The grave of the broncho is dug;
Made way for the auto's chug, chug.
Let the cowboy remain
If he'll only refrain
From daubing grease paint on his mug.

* * * *

Willie at the picture show looking at a cowboy melodrama: "What kind of horses are those, papa?"

Father: "The ready saddled and bridled kind, my son. They were born that way and are never seen in motion picture in any other condition."

* * * *

It has often been wondered why New York is so far behind smaller cities in the matter of pretentious motion picture theatres, specially built for the purpose. There are two reasons, both of which are important. First, the high cost of land centrally located, and the building restrictions which require open space around theatres seating 300 people or more have operated to keep amusement capital out of this class of investment. Second, the demand for large houses for picture entertainment has been filled to a considerable extent by the use of theatres originally erected for stage amusements. There are in the neighborhood of twenty such converted houses in New York.

THE SPECTATOR.

FILM OF WHITE PLAGUE CAMP.

A Lubin Coming Release Treats of This Important Question—Other Notes.

One of the coming Lubin releases will be a sea coast picture made in the same picturesque places which made comment last season when several coast pictures were released. The newest marine topic will be released in a few weeks, and is notable for a clean-cut story, as well as picturesque placement of scenes.

The open air treatment of the White Plague is the theme of one of the Lubin releases of current issue. Those who have seen the advance prints are loud in their praise of the treatment of the story which is a love story in addition to a forceful argument in favor of the prevention camps. The camp pictures were made at Fairhaven, N. J., where there is located one of the largest tuberculosis camps in the country.

It is expected that the opening of the school season will cut down the audience that daily gathers to watch the departure of the Lubin cars from the new studio. The kiddies for blocks around are in the habit of gathering to watch for the appearance of the cars with their complement of Indians and truancy officers will have an easy task locating absentees when vacation days are over. It is no uncommon thing for from 150 to 200 persons to speed the cars upon their way.

Vaudeville audiences of the present day will soon be given opportunity to see a revival of the most famous of all the Lubin chases. Meet Me at the Fountain is said to be a splendid reproduction, done in the brilliant photography of to-day and played with a finish that was not demanded in the days when this subject was young. In its day Meet Me at the Fountain was a sensation, but few of the present day audiences paid much attention to pictures then, and it would be a real novelty to most audiences.

In this connection the Magnetic Film Service, of Cincinnati, reports a revival of last year's A Hot Time in Atlantic City is enjoying a new popularity. With a new print and booming by means of posters this action comedy is helping to break records in Ohio houses.

Labor Day will probably mark the end of the Lubin migration from the Market Street address to the new studio and factory. Many of the departments are already installed, but the remainder will be moved over the holiday.

CLAIMS HE BOUGHT THE FILM.

Man Arrested for Embezzling a Fight Film Released in Missoula.

(*Special to The Mirror.*)

SEATTLE, WASH., Sept. 1.—J. A. Church, arrested at Valdez, Alaska, by a sheriff of Denver, Colo., after a chase of 5,000 miles and detained in jail ten days at Missoula, Mont., on the charge of absconding with moving picture films of the Jeffries-Johnson fight belonging to the Star Amusement Company, of Denver, was released Aug. 2 by Daniel O'Hern, acting prosecuting attorney. Obe Church, father of J. A. Church, and proprietor of the Church Opera House, of Valentine, Neb., effected the release. Young Church produced receipts and other documentary evidence supporting his contention that he had purchased the films. Church was on the road with the pictures and after showing at Missoula, went direct to Alaska. Church will return to Valdez, and said, in Spokane on the way to Seattle to return to Alaska, that he will institute suit for $10,000 damages against the Star Amusement Company for false arrest.

W. S. M'CREA.

PICTURES IN KANSAS CITY.

The Kansas City *Journal* recognizes the improvement in motion picture conditions in the following item:

"The growth of the moving picture and film business in Kansas City has been phenomenal. There are several hundred of these places in the city and the large establishments cater to a very select trade. It is gratifying to note that it is the largest places that are enjoying the greatest prosperity and are being compelled to increase their facilities."

FILM SUMMARY

NEW ISSUES FOR AUGUST CLASSIFIED AND COMPARED WITH JULY.

Little Change Shown in the General Character of Film Production—One Vulgar Subject and Three Others Partly Objectionable Appear in the August Product—Increase in Percentage of Educational Films.

A month ago THE MIRROR printed in this department a classified summary of the picture film issues for the month of July, the purpose being to arrive at an approximate idea of the general character of motion pictures that are now being distributed for exhibition in American picture houses. The investigation was so instructive as a refutation of the wild charges being made by so-called reformers and many misled newspapers regarding the alleged harmful nature of the motion picture product of the day, that a similar summary for August will, no doubt, be welcome to MIRROR readers.

In making the classifications, it is well to repeat, the dividing line between the different classes of dramatic and comedy subjects is difficult to draw closely, but care has been taken to discriminate intelligently, and to classify according to the dominant element in each film.

In estimating the number of pictures of special literary and artistic merit no attempt has been made to confine the estimate to pictures of any one class. Farces, comedies, dramas, tragedies and melodramas are all considered, and those that would be likely to attract strong commendation at the hands of cultured and critical people are selected as being of special merit.

In the July summary it was found that not one picture of the 241 issued during the month could be called indecent or unfit for exhibition before any class of spectators. During the productions of August there is, however, one picture that in the opinion of THE MIRROR should not be shown in family theatres. This particular film is referred to elsewhere in this issue of THE MIRROR. One picture, objectionable on grounds of decency, out of 486 new subjects issued in two months, illustrates how rare such pictures really are among the films of the day. There were also during the month two films that THE MIRROR felt obliged to criticise because of gruesome scenes, and one showing a hold-up of a stage coach.

Here, too, the small number of objectionable films may be said to emphasize their comparative rarity. Before dismissing this feature of the investigation it should be noted that the one indecent film, the two gruesome subjects and the stage coach hold-up are not by a long way so objectionable as they might appear to be from the references here made to them. There will be many decent people who will find no objection to them at all.

In the tables below the figures for both July and August are given for purposes of comparison.

LICENSED PICTURES RECENTLY ISSUED.

	July.	*August.*
Farce	29	32
Comedy	19	16
Drama and tragedy	46	40
Melodrama	19	27
Trick and novelty	5	3
Scenic, industrial, etc.	16	22
Total	134	140
Subjects of special merit	31	30

INDEPENDENT PICTURES RECENTLY ISSUED.

	July.	*August.*
Farce	28	26
Comedy	6	10
Drama and tragedy	36	20
Melodrama	33	44
Trick and novelty	1	1
Scenic, industrial, etc.	3	4
Total	107	105
Subjects of special merit	6	7

Assuming that Licensed films are shown in about twice as many theatres as are the Independent films, and figuring on this basis in making a general estimate of new motion picture circulation during the past two months, we find it divided in the following proportions:

NEW FILM CIRCULATION.

	July.	*August.*
	Per cent.	
Humorous	35	34
Dramatic	34	26
Melodramatic	19	25
Trick and novelty	3	2
Educational	9	13

Reviews of Licensed Films

Kids Will Be Kids (Pathe, Aug. 29).—For a clever and amusing introduction to a vaudeville acrobatic act by two children, a boy and a girl, this picture deserves special mention. The film starts like a Pathe child comedy. The two "kids" are set to work at their studies by papa and mamma, who then go away for a walk. With the coast clear the two children wheel the furniture out of the way, and go through a programme of difficult tumbling stunts, as if they were at play. The return of their parents is the signal for resuming their studies.

Memento of the Past (Pathe, Aug. 29).—We have had this story before in various forms, but it still appears to hold an appeal. A workman and his wife lose their only child, and the link that binds seems broken. The man takes to drink, treats his wife brutally, and she determines to separate from him. When it comes to dividing their personal property they quarrel over the child's doll, each one wanting it. From this quarrel comes reconciliation, and the determination of the husband to lead a better life. The acting is more violent and melodramatic than the sentiment would appear to call for. The child, also, should be coached out of her habit of recognising and talking to a supposed audience in front.

The Emigrant (Selig, Aug. 29).—There is quaint humor in this film admirably acted in the character parts, and not the least amusing feature is the happy marriage at the finish of a jolly Irish woman to a no less jolly Hebrew. Fire and water are not supposed to mix, but they appear to do so without inconsistency in this film, and the spectators appear to like it as they applaud generously at the close. All through there are laughable incidents novel because they are so simply natural, as, for instance, when the emigrant eats his first banana and the Irish lady has to peal it for him. The emigrant, after landing in Chicago, loses his way, and is robbed of all his money by cheap confidence men, one of whom puts him on an elevated train after taking his money to pay for a ticket to Omaha. He is rescued from a mob of boys by a sturdy Irish lad, who takes him home where his mother cares for him until his friends seek him out. Three years later the emigrant is a cloak manufacturer and rich. He reads in a paper of the injury of the Irish boy who is the sole support of his widowed mother. He sends a $100 to the family, and gives Danny a job as soon as he is well. Later he is present at the wedding of Danny's sister, where he and the mother agree to imitate the young folks and get married.

The Modern Prodigal (Biograph, Aug. 29).—No fault can be found with the acting of this picture; it is of the usual Biograph high quality, but the story is lacking in plausibility, and appears more or less incomplete. We are shown a young man leaving home to make his fortune in the city. A sub-title then tells us that he has failed to make good, and we see him as an escaped convict pursued by the penitentiary guards, whom he succeeds in eluding. He is hiding by the river bank, when a boy in swimming gets beyond his depth and the convict saves him. The other boys have summoned the boy's father who, as the town constable, has just received notice of a reward for the convict's capture. Although the fugitive has just saved his child the father arrests him, and takes him home, but instead of handcuffing him or tying him up he leaves him on a porch in charge of his wife, seated not two feet away with a revolver, while he, the constable, goes to the barn to hitch up his horse. The woman pretends to go to sleep, so that the prisoner can escape, which he does with a suit of old clothes she has placed ready for him. The constable, at first angry, forgives the wife, and we next see the escaped convict kneeling at his own mother's knee, with which scene the story ends, leaving the spectator with a feeling that it isn't finished, and that if it should be completed logically it would be unpleasant, as the prodigal's return must be of short duration.

The Stronger Sex (Lubin, Aug. 29).—This story has greater comic possibilities than the actors realize. The girl who masquerades as a boy in order to obtain employment has a good many opportunities that she allows to slip past her. The author, also, has not developed the details nearly so effectively as he might have done. Much more amusement might have been extracted from the complicated love affair. For a model of what is meant, the author is referred to an earlier dramatist named William Shakespeare. If this was to be a comedy, the jealousy of the other man in the office should have been eliminated, or at least confined to less melodramatic limits. His heavy villain work is out of tune with any comic melody. The Stronger Sex leaves the impression that it is mildly entertaining, and might have been genuinely striking.

From Tyranny to Liberty (Edison, Aug. 30).—We have the accomplished Mlle. Pilar Morin again in the films in this interesting, though not very plausible, picture story. The character she takes is that of the wife of a Russian revolutionist who is the editor of a proscribed revolutionary newspaper, which he prints in a secret room of his home. The assistant editor is accused of treachery, apparently unjustly, although he is called in the caption a traitor, which he evidently had not yet become, or his anonymous letter to the authorities telling of the secret location of the printing office would not have been necessary. When the officers come to search the house they find the printing office, but the editor is at a Nihilist meeting, and they fail to apprehend him. Strangely enough, the Nihilist den has a telephone, and the editor selects this moment to telephone his wife. The officer, we are told, divines that the husband is on the other end of the wire, and tries to force the wife by whipping her and threatening to whip her child, to tell the husband to come home. How much easier it would have been for him to follow up the telephone wire till he came to the other end of it, and then bag the whole bunch of revolutionists, but this would have cut out the fine acting of the wife, who pretends insanity to avoid telephoning—really the best scene in the film. When at last she is forced to summon her husband he has grown suspicious and fails to come, which is not surprising because the 'phone had been open for goodness knows how long. But the traitor happens in at this moment, the wife contrives to have him mistaken for her husband, and he is dragged away, while she and her husband and child escape to America. Mlle. Pilar Morin does not shine as strongly in the picture as in previous subjects. Her work, though extremely expressive, appears at times artificial, and not smooth and spontaneous, except in the crazy scene. Probably this is partly due to the artificial character of the story. The officer overdoes his part, but the husband, the traitor and the printer are sincere.

Jean and the Calico Doll (Vitagraph, Aug. 30).—Dog actors are not often easy to handle, but the dog Jean, a beautiful collie, appears to have human intelligence. His faithful following of the little girl when she starts to find her brother is only the commencement of his good work in the film. The girl falls over a precipice and the dog at her side barks for help and places her rag doll in her arms before trotting off home to summon aid. His efforts to interest the child's parents failing to be understood, he runs back for the doll and lays it at the feet of the mother. The brother, who has returned home after being suspected of stealing a lot of money, which the child has taken not knowing its value, now accompanies the dog to the rescue, and the little girl is brought home. The manner in which the son refuses to take his father's hand, after the money episode is explained and ample apology made, is not natural, and the effort of the mother to get back into the camera field while counting the money she had just found is a bit of careless work; but these are only blemishes that fail to obscure the other appealing qualities of the picture.

Advertising for a Wife (Pathé, Aug. 31).—The Pathe American comedies or farces are growing better with each production. This one is full of legitimate fun all the way through. The idea of basing a motion picture on an advertisement for a wife is as old as the making of comedy films—indeed, a similar incident furnished the material for one of the first long comics ever made. But in this film so many new incidents are introduced and it is all carried off so cleverly and with such delightful earnestness that the use of the old idea is warranted. There is perhaps a bit too much of the leading comedian facing front and telling in dumb show what he is going to do next, but we forgive him this for the sake of the other effective work he does. The part of the maid is splendidly taken by a charming little actress whose whimsical spirit brightens every moment she appears in the picture. It is the one unaccountable feature of the story—how the unmarried young man who wanted a wife badly enough to advertise for one could possibly have overlooked the little lady with the duster at his very elbow. The "ad" brings a multitude of strange and awful looking females, to escape whom he blacks his face and pretends to be a negro. But the tables are turned when a lady of color answers the "ad" and confronts him in his parlor. In the end the maid applies, wearing a veil, and he becomes infatuated, as he should have been in the first place. Here's hoping we may see more of this little lady in the picture.

Who's Who (Essanay, Aug. 31).—Good rapid-fire farce comedy is presented in this film in the way the Essanay players may be relied upon to do it. The idea is not altogether new, but we have it here in different dress. The town boys have hired a pugilist to teach them to box and have told h'm to come disguised as a preacher. The father of one of the boys has invited a sure-enough preacher to visit the flock for a little reception and the two preachers become changed at the depot, the real clergyman getting mixed up with the boxers and the pugilist finding himself the chief guest at tea. The two finally reach their proper environment and the boxing affair is soon ended by exposure.

You Stole My Purse (Essanay, Aug. 31).—The wife in this picture proves herself the daughter of her mother when she pounces into her husband's hair with her fingers the moment she suspects he has been doing something wrong. Her dear mamma is a whirlwind at this sort of thing and she carries it off all through the film as if she really means it. No wonder son-in-law takes it as a fine joke when she is arrested. It all comes about in this way: The young married man sits on a bench in a park beside a spooning couple. The girl gives her young man her purse to hold and he absent-mindedly puts it into the other man's pocket. It is done quite convincingly, too. When the young man reaches home wifey finds the purse and runs to mamma; mamma starts out with her to find the vile owner of the purse and they find her too soon, because mamma is arrested for stealing the purse, and although she fights valiantly she is landed in a cell. All the parts are well taken and the subject is a fine laugh provoker.

Buying a Bear (Urban, Aug. 31).—This farce comic makes some of the children laugh, but satisfies very few grown-ups. It is pointless and rather silly. A party of men and women quarrel with somebody about something and get arrested. Into the same cell soon comes a burlesque bear led by a troupe of mountebanks with whom the first party exchange costumes, buying the bear. The masqueraders are then released and visit different places where more or less havoc is created.

Cruise in the Mediteranean. (Urban, Aug. 31).—This film shows interesting views of various Mediteranean cities

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Released September 5, 1910

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A Beautiful Biograph Pastoral

Here is a story of what really does happen in life, for while we show the poetic side of the episode the finish is as it usually turns out in reality. A young artist falls in love with a girl who is also an artist. He proposes to her, but she laughs at his proposition. Disheartened he goes to the country, where he meets a pretty little shepherdess for whom he forms quite an attachment. This ripens into love, but this is of short duration, for the young lady artist, regretting her action, lures him back to her. This is the way it usually happens. Simple life is all right for a while, but it palls.

Approximate Length, 991 feet.

Released September 8, 1910

Little Angels of Luck

Saved from Ruin with the Children's Help

The head of the Independent Sugar Company is holding staunchly against the Trust until his partner plays the Judas and sells him out. He finds himself a ruined man. His children, two little tots, hearing the conversation between mama and papa about the affair, understand that the President of the Trust took Papa's money from him, and go to the trust offices to proffer their savings from their little bank, that papa's money may be returned. The sincere innocence of the children appeals to the Sugar King so strongly that he offers the papa a most lucrative position with the corporation.

Approximate Length, 998 feet.

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from the deck of a ship. It is a fine educational series.

A Game with Fame (Kalem, Aug. 31).—The plot of this story is strong, although it is not quite believable that the country doctor could restore the lady's sight after the best eye specialists in New York had failed and had pronounced her incurable. The story could have ended without this improbability, and it would have been all the stronger. The country doctor loves the girl before she becomes a great novelist, but she loves her pen more, and goes to New York where she becomes famous and is engaged to marry a big somebody, who runs away as soon as he finds she is going to be blind. Going back to her country home her old doctor lover performs the impossible, and she rewards him with her heart and hand. The part of the novelist is taken by a young woman who fails to get into the character, except in the blind scene and afterward where she is quite good. At other times her efforts to appear soulful are not convincing.

The Affair of an Egg (Biograph, Sept. 1).—This is a genuinely funny affair, although the point of the joke doesn't become clear until a note explains it to the spectators. A romantic girl on a farm wrote her name and address on an egg—not indicating the authorship of the egg, but merely suggesting that she might commit matrimony if sufficiently urged by the recipient. The egg went into cold storage, and years afterward was served to just the sort of a hero whom the girl had dreamed of. He hunted up the lady—and found her, alas! too late. Fleeing from her endearments he boarded the train to the city. The film though short, developes a clever idea cleverly. The actors, three in number—including the waiter—do their parts in the right spirit. The whole thing is a gay bit of foolery.

Won in the Fifth (Melies, Sept. 1).—A pugilistic parson is the hero of this film, and although it might be difficult to duplicate the character in real life, we find him in the story entertaining and even convincing. He has in his flock the family of an old boxing instructor, who is now in ill health, the doctor declaring that he must die if he does not go to a milder climate. But there is no money in the family and this deficiency the pastor makes up by winning a purse of $500 for staying five rounds with the middleweight "champ." The contest takes place on the stage of a vaudeville theatre and the clergyman not only lasts the five rounds but also puts the "champ" to sleep, not a difficult job as it appears in the picture, as the "champ" shows anything but championship skill. With this one exception the acting is convincingly natural and the film wins warm applause.

Muggsy Becomes a Hero (Biograph, Sept. 1).—This comedy, the second we have had with the character of Muggsy, is of considerable interest as well as amusing, although of a farcical type. Summoned by his sweetheart to walk home with her from church after Thursday evening prayer-meeting, the pugilistic Muggsy was required by fate to escort two nervous spinsters through the woods to their residence. Beset by two vagabonds, Muggsy valiantly whipped one with each hand and completely vanquished every feminine heart in the vicinity. Glorying in his black eyes, his bruised cheeks and his tattered garments he took his own particular Phyllis under his wing to the everlasting envy of his masculine mates who had come to scoff. Although Muggsy was the village champion at fisticuffs, he had the instincts of a gentleman and deserved his laurels as well as his bruises. The acting is entirely adequate, and usually much more so, although Muggsy doesn't actually convince one of his prowess. It looks more like luck.

The Road to Richmond (Selig, Sept. 1).—For the average person a Civil War drama has a peculiar charm; the Civil War is near enough to the present generation to arouse deep personal interest, and far enough from us to seem chivalric and romantic. That friends should have been parted by the strife has lost its real pang in a lessened realization of the actual grief. So The Road to Richmond interests with its clash of cross purposes. The Virginia heroine saved the Confederate detachment and fired the bridge so her Union hero could not follow with his detachment; then, Horatius like, she jumped into the stream only to be saved by the hero. In return for this gallantry the hero, who landed on the Confederate bank, was returned to his own army. Later, of course, he came back to meet the pensive heroine at twilight. The story is difficult to follow through all its ins and outs, although the general drift is quite intelligible. The roles call for activity rather than acting; they are satisfactorily filled.

Deer Hunting in the Celibees (Pathé, Sept. 2).—As a glimpse at customs in strange lands, this film is interesting. The curious little riders on their wiry ponies scour round and round. They might just as well be hunting deer as anything. The swim across the river is about the best part.

The Man Who Died (Lubin, Sept. 1).—This film is billed as a comedy, but it seems more dramatic than comic. A man suffering from partial paralysis was unable to cope with his brother, the black sheep of the family, who came with all his cronies to live on the paralytic. The invalid, carried away by two drunken practical jokers, was picked up and cured by a doctor. Marrying the doctor's daughter, the man returned to his house and set it in order by driving out the brother and his retinue. Although the plot has farcical elements, the only very humorous scene is the last one, where the inmates of the house think a ghost is in their midst. The hero, however, is not primarily a comedian; at least he doesn't appear as such in this film. Spectators need to be in a holiday mood to appreciate the burlesque humor of the acting.

Saved from Ruin (Pathe, Sept. 2).—The regeneration of villains at the eleventh hour has been a favorite theme in drama for many a year. This villain got his grip by sweeping the stakes at the faro table and by ruining the husband of his intended victim. His letter to the wife, offering to settle her husband's debts for a consideration, fell into the hands of an altruistic sister who kept the appointment for the wife. Discovering her self-sacrificing spirit the villain reformed and married this sister. The melodramatic gentleman who sparis things up resorts to a good deal of explosive gesticulation when nobody is around to watch him. It isn't exactly realistic nor necessary. The rest of the acting is tinted with the same high color, which doubtless pleases many because they can't help knowing what is meant.

A Life for a Life (Vitagraph, Sept. 2).—This threadbare theme has been treated with some effective variations by the Vitagraph Company. A criminal, released from prison on parole to tend flowers in the little girl's garden, rescues her from a burning building at the expense of his own life. His capacity for love is indicated by his care for the pet rat which he keeps in prison. The acting is good, although the main part is a heavy one; it requires strong work and is a role easily overdone. The last scene, with its twang of the pathetic string, does not draw any tears, however, as it seems to be done largely for effect. The little girl, who skips through her part, is to be commended. The lurid glow of the conflagration is indicated effectively; in fact, the stage management throughout is even better than the acting.

The Man Who Learned (Edison, Sept. 2).—This is a film with a mission. The anti-tuberculosis league has lent its aid to the Edison company in the use of the motion picture to show the dangerous effects of unclean milk and to illustrate the modern way of discouraging germs. After the old farmer's barn has been responsible for the sickness that attacks his grandson, he rebuilds in the most sanitary fashion and employs all the latest devices to keep impurities from the milk. The cows are cleaned, brushed, sprayed and dusted; and the milk is automatically bottled for the market. The contrast between the two methods is sufficiently enforced, although the probability of the narrative suffers in the operation. Obviously, the difficulty with such a film is that it tries to kill two birds with one stone. Generally both birds get away unharmed. In this case, one bird is certainly winged, and a didactic fowl it is.

[THE MIRROR going to press early with this issue on account of Labor Day, reviews of Saturday's releases and one Friday release are omitted, and will appear the following week.—ED.]

AN INDECENT PICTURE

Powers Company Guilty of Releasing a Film That Will Do the Motion Picture Business Great Harm—Reviews of Other Independent Films

The Powers film, reviewed below, called The Burlesque Queen, becomes by reason of its decided impropriety the most conspicuous Independent release of the week. Did this film pass the National Board of Censors, or does the Powers Company submit its films to this board for approval? The public is entitled to know.

The indecency, or, speaking more accurately, the vulgarity of the picture does not consist of the mere fact that a burlesque actress is represented in tights. On the stage she and others like her cause no special comment or criticism. This is their usual garb. When shown in her dressing-room, as we see her in this picture at the start, there is also no suggestion of impropriety. It is when she takes to the public street in a cab with only a scant wrap to hide her shapely limbs that the picture commences to overstep the proper bounds. But there is worse to come. The cab breaks down, and in the clergyman's parlor where she is taken we are treated to a display of vulgar comedy business that belongs only to the burlesque stage, if even there. The Powers producers should understand that propriety is governed by custom. A thing not improper in one place may be highly so in another. The clergyman had, as would have had any other decent citizen, a right to be shocked and outraged at the sudden appearance in his parlor of a brazen-faced woman dressed entirely in tights and nothing more, and it is no legitimate joke or comedy to represent the man in this case as hypocritically horrified. A prompt telephone message to the police would have been the only logical procedure under the circumstances. If the clergyman had been represented as entering a burlesque theatre and there going through his sham horror, or if he had been shocked at the sight of bathers on the beach, his comedy actions, would not have been offensive because he would have been expressing a shame that other people could not join him in feeling. But in this picture the case is entirely different. The girl under the circumstances was making an indecent exposure of herself and doing it brasenly and wantonly, and she would have been arrested in real life. It is a wonder that any actress of modesty was found to portray the picture, and it will be a greater wonder if more is not heard from the film when the busy-body anti-picture crusaders hear about it.

An Assisted Elopement (Thanhouser, Aug. 30).—This film story has been done before and by an Independent producer, which prompts the wonder if the Independents would not do well to avoid borrowing—at least from each other. The Thanhouser producers have the excuse, however, in this particular case that the former telling of the story was a sad failure, while this one has pleasing qualities. Two fathers are determined that their children shall wed each other, but the young folks object to such cut and dried procedure, whereat the fathers pretend to quarrel and forbid the children to love, and the perverse youngsters at once elope, assisted secretly by the parents. The trick of having the boy join the girl in her apparent banishment by hiding in her trunk is the one discordant note in an otherwise plausible and human comedy.

The Burlesque Queen (Powers, Aug. 30).—The Powers' producers need a lesson in propriety, and if this reviewer is not mistaken they are likely to get it in this film from the exhibitors and public. The burlesque queen in tights in her dressing room gets an invitation to appear before some society swells in her "act," being advised to "come in costume." She throws a scanty wrap about her, jumps into a cab, and starts through the public streets for the function. But the cab breaks down, and she is carried into a nearby residence of a long faced clergyman, who has just been writing a sermon on the sins of the stage. The "good man" is tremendously shocked, in a mock way as played by the comedian, and the burlesque girl is most brazenly indifferent to the situation. The minister's wife comes in, and there is a great time trying to hide the "queen's" legs from exposure, all of which is not at all funny or edifying. The impropriety of the picture is so plain that it should have been apparent to anybody. It is useless to criticise the acting, because it is nearly all vulgar and out of place.

The Horseshoer's Girl (Powers, Aug. 30).—This is a partly successful attempt to get over dainty comedy, mixed with a little melodramatic fist fighting. A blacksmith's best girl flirts with a swell chap, the blacksmith tries to get even by making love to another girl, and makes a mess of it by losing his temper and whipping the "dude," who runs in terror. He and his girl then kiss and make up. The two girls in the picture while rather pretty and attractive fail to show much expression in their work. Their most particular desire appeared to be to get into proper position to have their pictures taken.

Dan, the Arizona Scout (Bison, Aug. 30).—It is always surprising how some motion picture actors after being knocked out stiff by bullet, knife or bludgeon, are able so soon after to jump up sound and hearty. The hero in this film story comes in this class, and the surprise over his sudden recovery must have been as great among the Indians, who had left him for dead, as it is among the spectators who look at the film. He had previously made friends with an Indian girl, who had been coveted by a bad Indian of a hostile tribe. The bad Indian and his pals grab the maiden just as she and her white lover are taking an innocent drink of water. Dan, the Scout, is left for dead, but he revives as described, rides to the Indian camp, and while the savages sleep overcomes the lone guard, and recovers the girl. Then the Indian whom Dan has apparently choked to death jumps up promptly, and all the other Indians jump up also, their cue having arrived, and a chase follows. But Dan and the girl get off safe, and are later married Indian style. The scenery is not Western—certainly it is not Arizona, but the acting, aside from the points referred to, is generally good.

The Great Marshall Jewel Case (Defender, Sept. 1).—Any one familiar with the plot of Leah Kleschna does not need an introduction to The Great Marshall Jewel Case; it is the same thing over again. A girl, the accomplice of thieves, was caught riding a safe by a chivalrous young man of wealth, who preached her a little sermon and sent her on her way. The degenerate brother of the hero's fiancee, later stealing the jewels, kept things entangled until the engagement was broken, and the hero offered his heart and hand to the converted lady robber. The acting is well done, although the actress in the leading role was in rather a trying position because she invited comparison with the originator of Leah Kleschna. Comparison, however, would hardly be fair, and certainly not necessary when the Defender actress did so well. The story is strong enough to stand by itself, and the cast lived well up to its level.

The King of One Day (Film d'Art, Sept. 1).—The Neapolitan insurrection of 1647 is exactly the sort of thing that one expects from the Film d'Art. It is presented with the customary dignity of these films, conveying to the spectator as usual an air quite different from that of our modern life. Masaniello, a Neapolitan fisherman, led an insurrection when the Duke of Arcos proclaimed certain new taxes. The Duke submissively repealed the taxes, invested Masaniello with honors, and finally gave him a poison that drove him mad. In quite the best scene of the film, Masaniello demanded that he be deified. For this blasphemy the people killed him, and the perfidious Duke ruled securely again. Masaniello's part is assumed in convincing fashion; the actor gave to it the appearance of strength that it needed. His demand for deification was excellent. The administering of the poison was awkward. Perhaps the fact that the audience had to see the powder put in Masaniello's cup precluded any reality at this point.

The Right Girl (Imp., Sept. 1).—Probably an heiress cannot be blamed for tiring of fortune hunters and for retiring in disguise and disgust to a rural community. To safeguard herself further against pursuit, this particular young lady changed places with the hired girl. When the mercenary hero arrived upon the scene, having been informed that a princess was in hiding, he, of course, was completely deceived by the interchange of personality, but he properly fell in love with the real heiress and not with her counterfeit. His confession to the girl he loved allowed her to forgive him, to explain his error and to twine herself about his neck. It makes a pretty idyll. The acting of the three leading performers is realistic, although the scenery is not always all that one might wish. The heiress' method of introducing herself to her lover by presenting a lovely calling card upon which her really truly name had been beautifully inscribed with many deft flourishes by an artistic penman, puts her in a class by herself.

Night Rustlers (Bison, Sept. 2).—A Chinese cook and an American heroine thwarted the evil deeds of the rustlers and assisted in rounding up the lawbreakers for summary frontier justice. In real life, the rustlers would probably have killed the Chinaman who snooped around to overhear their plans; but obviously his testimony was needed later, so it wouldn't do to have him strung up. In real life, the Western heroine might not have walked the rescued Chinaman into camp with his arm about her neck, even if he was weakened by his period of captivity. In real life, the wounded guardsman of the cattle would not have recovered full consciousness at a gasp, and nine times out of ten he would not have fainted again within a foot of water. In the film, however, all of these details heighten the drama, if not the reality. One of the best scenes is the stealing of the cattle. The acting, sometimes exaggerated, is at least always clear in intention.

A Fresh Start (Thanhouser, Sept. 2).—Although the story of A Fresh Start does not promise a great deal, the scenes are developed with enough care for details to carry it easily. More is due to the stage management in this case than to the author. A chauffeur, dismissed for no reason by his employer, is down and out. Resorting to beggary, he is kindly treated by a little girl whom he later repays by rescuing her from two abductors. The grateful parents immediately give him a new chance at which he doubtless makes good. Except for the point where the beggar overhears the accomplices, the acting is good. The impossible parts of the plot are gracefully omitted—the abduction itself, and the overpowering of the chauffeur who was in the plot. In the last scene it is noted that the occupants of the automobile all disembark into the middle of the street instead of upon the sidewalk. Doubtless their excitement excuses their indiscretion.

(*Other Motion Picture News on Page 13.*)

ESSANAY FILMS

LEADING

In the production of American Western dramatic and comedy subjects, the Essanay Company's famous Saturday release should not be missed by any enterprising exhibitor. Book this one—an Indian drama that's true to Indian life and atmosphere.

Release of Saturday Sept. 10

An Indian Girl's Awakening

Length, approx., 1,000 ft.

WHEN YOU THINK OF COMEDY—THINK OF ESSANAY

Release of Wednesday, September 14

HE MET THE CHAMPION

(Length, approx., 455 feet.)

A cheerful idiot reads on a poster in front of a theatre that Prof. Brawn, wrestler, will meet all comers and posts a prize of $100 to any one who will put him on his back. The former endeavors to learn by book but meets his finish on the mat. A real roar.

Released with "WHIST!"

(Length, approx., 545 feet.)

Mrs. Blink gives a whist party. Ever played it? It's a deep think game, and when an aspiring virtuoso across the court starts knocking the teeth out of a piano, followed by the other neighborly musicians, Blink tries to stop it. O, Say! You'll want to see the finish.

With You Next Week—HANK AND LANK

ESSANAY FILM MFG. CO.

LONDON 5 Wardour St., W. | 435 N. Clark Street CHICAGO | BERLIN 35 Friederich Str.

THE GREENHORN AND THE GIRL

Released Monday, September 12

The Greenhorn was green, but not so green that he did not get the best of the more experienced cowboys and win the heart and hand of the boss's pretty niece. It's a clever little comedy showing real fun. Length about 990 feet.

Released Thursday, September 15

Mrs. Rivington's Pride

Rivington married late in life, and, like many younger husbands, was suspicious of his wife, though without cause. She loaned a handsome necklace—his gift—to her brother to get him out of a scrape, and the husband's accusations roused her pride and she left her home, to return only when faith had been restored. Length about 500 feet.

RESOURCEFUL ROBERT

A dashing little comedy in which a fake rescue leads a fond father to withdraw his objection to the young chap his daughter wants to marry. You simply have to like this—you cannot help it. Length about 450 feet.

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Unconscious Heroism

To be Released on September 16

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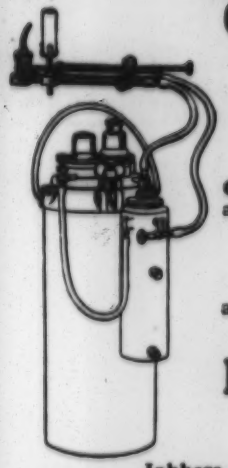

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Kleine Optical Co., 52 State St., Chicago, Ill.
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.
George Breck, 70 Turk St., San Francisco, Cal.

Kalem Films

THE LITTLE MOTHER

A RURAL ROMANCE

ISSUED WEDNESDAY, SEPT. 14. Length, 980 feet

There is strong heart interest in this beautiful story.

A LEAP FOR LIFE

AMONG THE CANADIAN INDIANS

ISSUED FRIDAY, SEPT. 16. Length, 986 feet

A dramatic story built upon an incident of early Canadian history.

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SEPT. 12

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Have You A Little Boy In Your Home?

Length about 1000 feet Code Word BOY

Just Received a Third Order of POSTERS for "RANCH LIFE IN THE GREAT SOUTHWEST." (5000 of 'em).

DO YOU NEED ANY MORE?

SEPT. 15

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★MELIES RELEASES★

BASEBALL, THAT'S ALL

A Three Bagger and Home Run Comedy that will Set the "Fans" a-Howling. Length, 950 feet.

Released SEPTEMBER 8, 1910

In the Mission Shadows

Another Melies Western Drama with a Clergyman as Peacemaker.. The Usual Melies Quality and Exceptional Acting. Length, 950 feet.

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Melies Films are Sure Money Getters. Try Them Yourself and Be Convinced.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

ESSANAY'S NEW COMEDY SERIES.

The Cartoon Idea in Motion Pictures—A Series of Funny Films Coming.

The Essanay Company probably had in mind the popularity of the comic supple-

ment of the Sunday papers when they made their first "Hank and Lank" film. The first of these short filmlets is advertised

for release Sept. 17. Hank and Lank, we are informed, will appear nearly every Wednesday, forming supplements or fillers to the Essanay's regular Wednesday releases.

Hank and *Lank* are two genteel hoboes always on the watch out for something for nothing. *Hank*, we are told, is the brains of the party and invents the plots. Usually, he gets away with it. But when *Lank* endeavors to try the same trick something happens to put him "in bad."

The accompanying photographs are scenes from the film Hank and Lank—Life Savers. In this instance *Lank* gets the job of life saver and saves *Hank's* life, for which he is rewarded with a medal and a good purse. In the next scene little *Lank* tries the stunt, but when *Lank* is endeavoring to drown himself *Hank* has gone to sleep on the job and is not aroused until *Lank* is saved by other bathers. The scene of the camera man operating typifies what is called the camera operator's paradise on a hot day in August.

The first Hank and Lank film comes with the Western film, The Pony Express Rider. It is issued under the title Hank and Lank Joyriding. The next, released Sept. 28, will be Hank and Lank Dude Up Some. Many others are made and will be released, it is now planned, each Wednesday.

VITAGRAPH STOCK SUMMER FILMING

They Have Been at Manhassett Beach for Several Days—Other Notes.

Down at Manhassett Beach on the dunes of Long Island Sound there is a company of actors and actresses producing film negatives of scenes for picture plays grave and gay. Beautiful surfs lashing the rock-bound coast or graceful waves quietly lapping the white sandy beaches, stirring rescues by daring swimmers, and exciting speed breaking dashes of launch and motor boats to the help of the foundering sailboats or the escaping villains, are some of the things that are being pictured.

One can readily guess what company it is when he sees the fleet of motor boats, launches and sails flying the "V." It's the Vitagraph Company, of course. They started on their final Summer campaign last week Tuesday, and the caravan of automobiles that started from the studio with supplies and company made quite a long and attractive procession.

Victor Smith, cashier of the Vitagraph, with his family will start for Southern California Sept. 16 to visit his father and brothers, who live in that section of the country.

Walter McAdams, who has been with the Vitagraph Company for some years, has started in business for himself in the theatrical district on upper Broadway, with a full line of costumes, "make-ups" and other theatrical accessories.

FIGHT FILM BARRED IN SPOKANE.

Judge Henry L. Kennan, in the Spokane County Superior Court, on Aug. 25, denied the petition of Eugene Levy for a temporary restraining order to enjoin Mayor Nelson S. Pratt from interfering with the exhibition of pictures of the Johnson-Jeffries fight, scheduled for the Auditorium Theatre Aug. 26 and 27. Samuel Cohn has taken the films to Hillyard, a suburb of Spokane, where Mayor William Pannon announced he will not interfere with the show.

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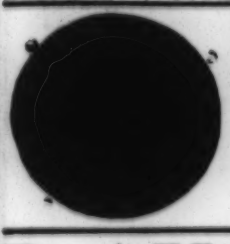
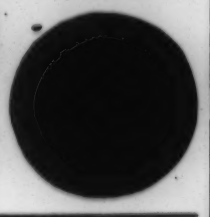


CLARA TURNER



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